

SBS ANNUAL REPORT 2018

ANNUAL REPORT 2018

Stories worth talking about





SBS

“The SBS Charter has guided and shaped SBS into a broadcaster that is loved, supported and cherished by Australians of non-English speaking and culturally diverse backgrounds, and the broader Australian audience. Most importantly, the Charter has ensured that SBS provides key content and services that support and protect Australia's multicultural society and that promote inclusion, tolerance and acceptance of diversity. **”**

Federation of Ethnic Communities' Councils of Australia (FECCA), June 2018
Submission to the Inquiry into the Competitive Neutrality of the National Broadcasters

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About SBS

SBS was established as an independent statutory authority on 1 January 1978 under the *Broadcasting Act 1942*. In 1991 the *Special Broadcasting Service Act 1991* (SBS Act) came into effect and SBS became a corporation.

The Minister responsible is Senator the Hon Mitch Fifield
Minister for Communications and the Arts.

CHARTER

The Charter of SBS, which sets out our principal function and duties, is contained in the SBS Act.

- (1) The principal function of SBS is to provide multilingual and multicultural radio, television and digital media services that inform, educate and entertain all Australians and, in doing so, reflect Australia's multicultural society.
- (2) SBS, in performing its principal function, must:
 - (a) contribute to meeting the communications needs of Australia's multicultural society, including ethnic, Aboriginal and Torres Strait Islander communities; and
 - (b) increase awareness of the contribution of a diversity of cultures to the continuing development of Australian society; and
 - (c) promote understanding and acceptance of the cultural, linguistic and ethnic diversity of the Australian people; and
 - (d) contribute to the retention and continuing development of language and other cultural skills; and
 - (e) as far as practicable, inform, educate and entertain Australians in their preferred languages; and
 - (f) make use of Australia's diverse creative resources; and
 - (g) to the extent to which the function relates to radio and television services — contribute to the overall diversity of Australian television and radio services, particularly taking into account the contribution of the Australian Broadcasting Corporation and the community broadcasting sector; and
 - (h) to the extent to which the function relates to radio and television services — contribute to extending the range of Australian television and radio services, and reflect the changing nature of Australian society, by presenting many points of view and using innovative forms of expression.

Letter to the Minister

**FROM THE CHAIRMAN
AND MANAGING DIRECTOR**

“ Today, one in two Australians has a migrant background, nearly 20 per cent speak a language other than English at home and 28 per cent were born overseas. Australia’s increasingly multicultural and rich Aboriginal and Torres Strait Islander diversity is one of our nation’s greatest strengths. ”



Senator the Hon Mitch Fifield
Minister for Communications and the Arts
Parliament House ACT 2600

DEAR MINISTER,

On behalf of the SBS Board of Directors, SBS is pleased to present the Annual Report of Special Broadcasting Service Corporation (SBS), for the year ending 30 June 2018.

This Annual Report was approved by a resolution of SBS Directors on 30 August 2018 and has been prepared in accordance with the relevant requirements of the *Public Governance, Performance and Accountability Act 2013* and *Special Broadcasting Service Act 1991*. It also assesses the organisation's performance against the SBS 2017-18 Corporate Plan.

Today, one in two Australians has a migrant background, nearly 20 per cent speak a language other than English at home and 28 per cent were born overseas. Australia's increasingly multicultural and rich Aboriginal and Torres Strait Islander diversity is one of our nation's greatest strengths. As governments globally struggle to integrate diverse communities harmoniously, SBS's role as a dedicated public broadcaster focused on sharing the values of multiculturalism and diversity with all Australians to contribute to social cohesion, has never been more vital.

Over the past decade, the global media landscape has experienced unprecedented change. With fragmentation driving further competitive pressures, it is essential that media providers adapt to changing audience expectations to remain relevant. SBS has embraced these changes with its audiences front and centre of decision-making and an innovation mindset, underpinned by the SBS Charter. This is why, in 2018, SBS is a modern, dynamic, multiplatform and hybrid-funded organisation equipped to deliver on the responsibilities of its Charter with programs and services which reinforce its differentiated role as Australia's most culturally and linguistically diverse media organisation.

Multicultural Australia is today's reality. In providing its services, SBS is uniquely positioned to draw on its insights and connections to communities. In 2017-18, SBS contributed to the ongoing development of Australia's Aboriginal and Torres Strait Islander and multicultural society by providing a range of perspectives across a holistic suite of diverse and multilingual television, radio and digital media programs.

SBS is focused on attracting and retaining the best media talent and enhancing SBS's leadership capabilities; its inclusive organisational culture and innovative workplace practices are proving fruitful. SBS's Employee Opinion Survey showed a strong engagement result of 77 per cent and 92 per cent of employees are proud to work for the SBS 2017-18 Corporate Plan.

Today, one in two Australians has a migrant background, nearly 20 per cent speak a language other than English at home and 28 per cent were born overseas. Australia's increasingly multicultural and rich Aboriginal and Torres Strait Islander diversity is one of our nation's greatest strengths. As governments globally struggle to integrate diverse communities harmoniously, SBS's role as a dedicated public broadcaster focused on sharing the values of multiculturalism and diversity with all Australians to contribute to social cohesion, has never been more vital.

The SBS Charter has always been at the core of the organisation's strategic approach, inspiring Australian storytelling with a point of difference, through trusted global news and current affairs, sport which unites communities, and the world's most diverse dramas and documentaries. Reach remained consistent in 2017-18 in a tough operating environment, with an average of 13 million Australians engaging with SBS programs on television each month. An average of 26.5 million chapter views across SBS On Demand and sbs.com.au and 13.8 million unique browsers to SBS's websites each month represented significant growth in digital engagement.

Independent research shows that SBS is one of Australia's most trusted news sources and the broadcaster continued to cement its esteemed reputation for quality analysis on global and national issues and events over the past 12 months. A refreshed brand for SBS News and investment in the digital delivery of breaking stories ensured greater awareness and accessibility. Unique content tailored to online audiences delivered increased engagement with the news portfolio overall. Respected current affairs

programs *Insight* and *Dateline* secured growth, leveraging news technologies and journalist capabilities to deliver across formats and platforms. New series *Where Are You Really From?* explored challenges faced by migrant communities in regional Australia and *Small Business Secrets* highlighted the economic contributions and journeys of Australia's migrant and Aboriginal and Torres Strait Islander entrepreneurs.

SBS Radio, with the provision of 68 language programs across three radio networks, podcasts and online services focused on national Australian news and information, plays a critical role in aiding migrants to participate in Australian life. Following its commitment to reviewing its radio schedule at each Australian Census, SBS implemented its revised services in November, reflective of the evolving demography and needs of multicultural communities. Recognising the media consumption habits of newly-arrived migrants, an additional seven languages were serviced solely by digital services. This built on the continuous growth secured by SBS's digital language portfolio, with a record average of 1.8 million unique visitors and 1.2 million podcast downloads each month.

Notable impact was achieved through several flagship events, which maximised engagement across all SBS platforms to encourage national discussion about key issues facing Australians and to break down barriers to social harmony.

SBS's award-winning dramas, *Sunshine* and *Safe Harbour*, offered a deeper insight into the experiences of Australia's communities through compelling storytelling and premiered to widespread praise from audiences, stakeholders and media. Providing a platform to champion new and diverse talent, *Sunshine* featured a South Sudanese Australian cast for the first time on Australian television and contributed to changing perceptions during a time of high negative publicity for the community.

NITV continued to demonstrate its unique position in Australia's media market with landmark documentary series *You Are Here*, created by several esteemed Aboriginal and Torres Strait Islander storytellers.

LETTER TO THE MINISTER CONTINUED

A simultaneous broadcast on SBS, and aligned cross-network content, drove increased awareness amongst wider audiences. NITV further explored new frontiers for Aboriginal and Torres Strait Islander broadcasting, forging deeper understanding between Indigenous and non-Indigenous Australians. Particular success was achieved with children's content, including tween drama *Grace Beside Me* and Australia's first Aboriginal and Torres Strait Islander children's animation, *Little J & Big Cuz*, which was awarded a 2018 TV Week Logie Award for Most Outstanding Children's Program. Both demonstrate NITV's contribution to the diversity of the sector and importantly, enable Aboriginal and Torres Strait Islander children to see themselves reflected on television.

Struggle Street returned to examine the realities of social and economic hardship experienced by the 13.3 per cent of Australians living below the poverty line. Filmed across Victoria and Queensland, the series was supported by extensive companion programming which provided deeper context. Combined, this programming reached nearly three million Australians, drove real life change for two featured participants and in the number of Australians seeking to become involved in volunteering to address homelessness. The series received industry recognition with a 2018 TV Week Logie Award nomination.

In an Australian first, *The Ghan*, a slow TV immersive documentary, explored the contributions of the transcontinental line to the foundation of multicultural Australia. The innovative offering was one of the most discussed television events of the year, with many commending SBS for its experimentation with TV format.

The FIFA World Cup™ is a wonderful example of the inclusive ability of sport to bond diverse communities and SBS was proud to build on its 32 year heritage with the most comprehensive multiplatform coverage of the tournament to date. Live from Russia's Red Square, SBS's respected team brought Australians the world's biggest sporting event on television and digital platforms, whilst SBS

Radio offered live match coverage in multiple languages to engage migrant communities. Aligned initiatives across the network, including *The Harmony Game* educational resources and social media partnerships delivered further impact. Technical difficulties with the delivery of Optus' coverage resulted in SBS broadcasting the entire tournament and under challenging circumstances, demonstrated the effective collaboration of SBS teams to deliver seamless quality coverage for all Australians to enjoy free-to-air. SBS's coverage reached 9.1 million Australians on television, secured 3.6 million live video streams on digital platforms and 4.2 million live audio streams on radio.

In addition to on-screen commitments, SBS provided tangible pathways to increase opportunities for diverse practitioners. In its second year, the *Diversity Talent Escalator* initiative provided placements within SBS's commissioned programs, whilst the newly introduced *Short Form Content Initiative* maximised partnerships with several state-based screen agencies to aid in the production of authentic storytelling that resonates with Australia's communities.

SBS's multichannel strategy is proving successful in the acquisition and retention of audiences. SBS VICELAND secured its largest audiences to date, with curated programming exploring global perspectives striking a chord with younger Australians. As well as being a significant, additional platform to explore the world's cultures through cuisines, the self-funded Food Network generated much-needed revenue to increase investment into Australian programs for the channel and wider network.

As a niche operator, a focus on digital innovation has been critical to the sustainability and relevancy of SBS; it continues to enable the organisation to deliver on its Charter to as many Australians as possible. In 2017-18, SBS accelerated its digital capabilities and upgraded its properties, particularly across SBS On Demand, News and Current Affairs and SBS Radio. As audiences increasingly demand a more curated viewing experience, SBS's mandatory login, which has secured

almost five million registered users, is vital in deepening audience connections.

SBS On Demand is a distinctive market proposition, engaging Australians with culturally and linguistically diverse content as a result of its unique focus. The lack of diversity of content available via other domestic streaming providers remains central to the platform's content targets, delivering an average of 71 per cent culturally and linguistically diverse programming and 75 per cent of international drama in a language other than English. English-language programming is an essential part of SBS's content offering to bring to Australian audiences quality series that speak to the SBS purpose and it is proving successful in connecting more Australians to the broader network.

In 2017-18, SBS's focus on operational excellence delivered further process improvement and cost savings, whilst optimising performance and enabling more agile workflows. SBS's capacity to reinvest efficiencies has been a crucial component of its ability to produce more Australian content.

SBS welcomed the \$14.6 million in funding provided over two years from 2018-19 to the organisation in the 2018 Federal Budget, on top of its base funding allocation, to address the funding shortfall arising from the withdrawal of the *Communications Legislation Amendment (SBS Advertising Flexibility) Bill 2017*. This funding is vital in enabling the ongoing delivery of the distinctive programs and services for which SBS is renowned.

The advertising market continues to face significant challenges and SBS was pleased that its recognised ability to reach and connect with multicultural and diverse Australians delivered stable outcomes. SBS continues to extract greater value for the Australian taxpayer by expanding its investment into the production of local content, utilising increasing revenues from these activities. SBS continued its leadership position of championing diversity beyond its programming, with commissioned research *Australia Grows Up* outlining the implications and opportunities of Australia's diversity for brands.

SBS is accountable to the communities it serves and actively seeks out opportunities to increase engagement with government, communities and the sector. In 2017-18, SBS's *Inspiring Communities* program included forums in South Australia and Tasmania. Attended by SBS Board members and management, they provided invaluable insights to better understand the different needs of multicultural communities and enabled stakeholders to connect with one another. SBS Radio strengthened its connection with communities through engagement at almost 60 multicultural events and SBS Learn sought to inspire educators and students through free curriculum-aligned resources. The SBS Community Advisory Committee continued to be an important voice to reflect the needs, interests and concerns of Australia's communities. Regular consultation provided key learnings on a number of projects, in addition to invaluable insights into emerging social and cultural issues.

Whilst the value and role of public broadcasting in Australia is once again under scrutiny, SBS is focused on meeting the needs of Australia's communities like no other media organisation does today, or has, at any time in its history. Clearly distinct from its media counterparts, SBS shares important stories untold by other broadcasters, with 91 per cent of SBS audiences saying that broadcaster helps them find content they'd never find anywhere else.

Like all domestic media operators, SBS anticipates that the external market environment within which it operates will experience further significant change. However, the need for a multiplatform public broadcaster with a genuine point of difference, with programs and services that cater to all Australians, is necessary now more than ever. Driven by its Charter, SBS is an important and alternative voice in mainstream media that provides opportunities for sharing insights and understanding of Indigenous, migrant and other diverse communities' values and stories within the broader Australian community.



Dr Bulent Hass Della AO
Chairman



Michael Ebeid AM
Managing Director

Forward Look



Since its inception, SBS has continued to adapt to the changing needs of Australia's diverse communities, whilst embracing the evolving media market and opportunities afforded by advancements in technology. In 2018 and beyond, SBS will use this expertise to further engage Australians with programs and services that reflect the SBS Charter and drive conversations within the Australian community that lead to greater understanding and acceptance of the value of diversity.

In an increasingly competitive and fragmenting media landscape, SBS will deliver media services across its television, radio and digital platforms, which bring to the fore the essential issues of national and global multiculturalism, our Aboriginal and Torres Strait Islander heritage, and which reflect our point of difference. In delivering on its Charter, SBS will ensure a continued focus on building a distinctive network across both traditional and digital platforms, to allow a diverse array of views and voices to be represented in mainstream media.

Strategic investment in SBS's digital future will ensure our continued sustainability as a public broadcaster relevant and accessible to all Australians. With audience-centricity at its core, SBS will seek to further deepen its

understanding of the needs of the communities it serves, driving impact through the delivery of tailored content, personalisation and seamless user experiences across its digital properties.

Our ambition is to continue to inspire communities through quality Australian content that is reflective of the wider society and that also positively impacts and influences social cohesion by creating vital conversations within the community.

SBS will continue to identify and deliver further efficiencies within its operations and drive continuous improvement of existing methods of delivery across the organisation. SBS's unique operating model, ingrained culture of being lean and agile, and differentiation within the Australian media market has resulted in positive commercial outcomes in a

commercially challenged environment; and will ensure that SBS can expand its investment in the production of distinctive Australian content that speaks to the SBS Charter.

SBS's people remain its greatest asset. Driven by a distinct purpose, an engaged and motivated workforce is critical to the success of the organisation. Attracting and retaining the best talent is an ongoing focus for the years ahead and is at the core of delivering the highest of quality output for Australian audiences.

As SBS moves forward, delivery of these five core areas will further enhance its reputation as Australia's multicultural and Indigenous broadcaster and affirm its ongoing importance and contribution to maintaining Australia as a healthy, vibrant and diverse society.

THE SBS STRATEGY CONSISTS OF FIVE CORE AREAS

Engaged Audiences - *'Deep audience engagement on all platforms'*

- Delivering on audience needs through a broad and deep understanding that informs our activities.
- Providing an excellent audience experience across all platforms to drive engagement and content consumption.
- Our Digital Acceleration Plan remains a key component in 2018-19, with analytics essential to understanding our audiences.

Great Business - *'Best in class operations'*

- As we are small within our industry, we must innovate and be smarter, faster and better - continuing to reduce our cost base and cycle times.
- Best-in-class operational cost base, best-in-class operational processes, with globally unique deals.
- Focusing on our core strengths, partnering with others in their areas of strength.

Distinctive Network - *'Showcasing Australia's diversity'*

- Exploring, respecting and celebrating diversity in all its forms is central to our content activities, with a focus on delivering culturally and linguistically diverse content to our television, radio and digital audiences.
- Engaging Australians through unparalleled and distinctive multicultural and Indigenous stories.
- Having impact by raising awareness on key issues, challenging perceptions and creating an environment for meaningful discussion.

Great People; Great Culture *'I'm hearing great things about working at SBS'*

- It's 'how' we will succeed – and what will help us to deliver against our stated objectives.
- Attracting great people, giving them a great working environment and helping them to work together.

Inspire Communities - *'It's all about our communities'*

- Activating, supporting and extending our content with key community groups and audiences.
- Partnering with our many communities to help tell their important stories.
- Identifying industry partnerships that improve the depth and breadth of SBS's community impact and contribute to a cohesive society.

Australia's Distinctive Broadcaster



SBS inspires all Australians to explore, appreciate and celebrate our diverse world and in doing so, contributes to a cohesive society.

OUR OFFERING



SBS

SBS is the destination for distinctive Australian storytelling, in-depth international news and current affairs, sport which unites communities and the world's most diverse dramas and documentaries. Audiences come to SBS for the bigger picture on global issues, insightful stories that explore our diverse society and inspiring entertainment that encourages greater acceptance, appreciation and celebration of difference.



VICELAND

SBS VICELAND's cutting-edge, contemporary programs are made for young people, by young people talking about the global and local issues that matter to them. Much-loved SBS daily news *The Feed* sits alongside international news, current affairs and sport, exclusive and original documentaries, entertainment and movies, hand-picked and curated by SBS for an Australian audience.



SBS Radio

SBS Radio is the world's most linguistically diverse public broadcasting service - available on radio, online, digital television and social media. With 68 languages on the radio schedule including SBS Arabic24, SBS Radio is dedicated to the nearly five million Australians who speak a language other than English at home, while the three music channels (SBS PopAsia, SBS PopDesi and SBS Chill) engage all Australians through diverse music and pop culture.



World Movies

World Movies showcases the highest quality in cinema from across the world with a culturally and linguistically diverse film offering spanning more than 200 languages from 45 countries. The channel, one of the first on subscription television, has evolved to a streaming only destination on the Foxtel Now platform.



NITV

NITV is the home of Indigenous storytelling, including Australia's only national Aboriginal and Torres Strait Islander television news service. With programs that inspire, instill pride and lead to a greater understanding of Indigenous Australians and cultures, NITV helps all Australians to connect with our rich Indigenous history.



SBS On Demand

SBS On Demand is Australia's distinctive streaming destination and allows SBS to deliver on its Charter requirements in a digital environment. It provides extensive culturally and linguistically diverse programs to audiences on their device of choice, accessible at their convenience.



Food Network

Food Network is a 24/7 free-to-air foodie channel for all Australians, with a focus on simple, authentic and everyday food inspiration from cultures everywhere, on television and online.



SBS Distribution

SBS Distribution extends the reach, brand and commercial returns of SBS programs and services through commercial collaborations. Distribution also delivers cultural competency training to help Australian organisations navigate and maximise the benefits of cultural diversity in the workplace.

SBS

values



Underpinning our success are our values, which inform our behaviours and actions, guiding our decisions and how we work. Our values keep us focused on delivering our Charter and purpose to inspire all Australians to explore, appreciate and celebrate our diverse world and in doing so, contribute to a cohesive society.

SBS'S VALUES

We are audience obsessed

We exist for them. We are passionate about understanding our audiences' needs and what inspires them. We make decisions with our audiences in mind. We build partnerships with the community.

We embrace difference

We bring our whole self to work. We passionately pursue our purpose and we advocate for diversity. We don't tolerate inequality. We connect with people and ensure everyone is heard.

We are bold and brave

We are thought provoking. We respectfully challenge each other. We don't accept the status quo. We aim for extraordinary. We recognise that when we fail a new learning opportunity is created.

We engage and participate fully

We don't sit on the sidelines. We hold each other to account whilst accepting personal responsibility. We don't accept passengers along for the ride. We keep evolving through continuous improvement.

We look out for one another

We foster a sense of belonging. We care for each other personally and professionally. We make it easy for people to do their job. We act as one team and support each other. We celebrate our success.

SBS Corporate Plan

This Annual Report reviews SBS's performance against the Corporate Plan 2017-18 and the Communications and the Arts Portfolio Budget Statements and Portfolio Additional Estimates for 2017-18.

As part of the Federal Government's *Public Governance, Performance and Accountability Act* (PGPA Act 2013) legislative framework, the SBS Corporate Plan must be updated annually for the next four years.

What We Do

Content creation,
acquisition & curation

Content broadcast &
distribution

Content
commercialisation

Content Support Activities

How We Measure Our Success

Growth in audience
share & reach,
across all platforms

Growth in
commercial
revenues

Growth in audience
engagement
and loyalty

Increase in available
funds to reinvest in
distinctive content

Increased
accountability &
commitment to results

| Metric | 2016-17 | 2017-18 |
|---|-----------------|-----------------|
| Monthly TV reach (5 mins consecutive, network, total ppl) | 13.1 million | 13.0 million |
| Monthly Prime Time TV Share (18:00-24:00, Network, total ppl) | 7.1% | 7.7% |
| Monthly Prime Time Regional TV Share (18:00-24:00, Network) | 6.6% | 6.9% |
| SBS Network Online Unique Audience (monthly average) | 2.5 million | 3.1 million |
| SBS On Demand and sbs.com.au chapter views (monthly average) | 14.5 million | 26.5 million |
| Core commercial revenue | \$103.7 million | \$113.3 million |
| Employee engagement | 78% | 77% |

SBS identified the following strategic priorities for SBS Corporation for 2017-18 to deliver on the organisation's strategic goals and objectives.

OUR 4-YEAR STRATEGIC JOURNEY (2017-18)

01. Build a Distinctive Network



Increase audience awareness of SBS's big content moments

Invest in targeted content to maintain 25-54 television audiences

Further amplify the suite of Flagship Events

Successfully implement revised radio services

Execute successful World Cup multiplatform offering

02. Digital Acceleration



Grow SBS On Demand with a focus on user experience and innovation

Accelerate investment in NACA and ALC Digital guided by growth strategies

Invest in digital capabilities across social media, marketing and technology

Plan and begin rolling out an organisation-wide data strategy

03. Inspire Communities



Engage our core multicultural audience through innovative content

Deliver Indigenous stories across the SBS portfolio, with NITV at its heart, in order to build engagement with all, while supporting understanding and respect for Indigenous Australians

Enhance our engagement activities with stakeholders across audience, government, industry and community

04. Great Business



Pursue operational efficiencies to invest more in content

Develop commercially savvy partnerships

Build digital capabilities and systems

05. Great People; Great Culture



Engage our people in exciting and challenging work

Foster meaningful collaboration

Develop leaders and a high performance culture

Source: OzTAM + RegTAM FTA Database, 01/07/2016-30/06/2018 + 01/07/2017-30/06/2018, SBS Network, Sun-Sat 0200-0200 + 1800-2400, Combined 5 minute consecutive Reach + FTA Shares, Total Individuals, Consolidated 28 until 09/06/2018, Consolidated 7 10/06/2018-30/06/2018, Adobe Analytics (SBS Production); 01/07/2016 – 30/06/2018; Unique Browsers, Video Total Chapter Views, Nielsen Panel Ratings; 01/07/2016 – 30/06/2018; Unique Audience.

Organisational Structure

Minister for Communications and the Arts

Senator the Hon Mitch Fifield

SBS Board

Chairman

Dr Bulent Hass Della AO

Directors

George Savides (Deputy Chairman)
Michael Ebeid AM (Managing Director)
Peeyush Gupta
Daryl Karp
William Lenehan
Prof Sally Walker AM
Dorothy West
Christine Zeitz*

Managing Director

Michael Ebeid AM

Managing Director & CEO

Michael Ebeid AM

Community Advisory Committee

SBS Ombudsman

Sally Begbie



* Christine Zeitz was appointed to the SBS Board on 10 May 2018.

** SBS Executive Appointments: Stig Bell (appointed 28 August 2017), Adam Sadler (appointed 19 March 2018) John Sintrias and Jane Palfreyman (appointed 16 April 2018).

SBS Board of Directors

The SBS Board of Directors, consisting of the Managing Director and non-executive Directors, is responsible for deciding the objectives, strategies and policies to be followed by SBS in performing its functions. This ensures that SBS performs in a proper, efficient and economical manner, and with the maximum benefit to the people of Australia.

The duties of the Board, as set out at section 10 of the SBS Act, are to:

- maintain the independence and integrity of SBS;
- develop and publicise SBS's programming policies;
- ensure, by means of SBS's programming policies, that the gathering and presentation by SBS of news and information is accurate and is balanced over time and across the schedule of programs broadcast;
- ensure that SBS does not contravene: this Act or any other Act; or any directions given to, or requirements made in relation to, SBS under this Act or another Act;
- ensure the efficient and cost effective functioning of SBS;
- ensure that SBS seeks to co-operate closely with the Australian Broadcasting Corporation to maximise the efficiency of the publicly funded sectors of Australian broadcasting;
- be aware of, and responsive to, community needs and opinions on matters relevant to the Charter;
- develop and publicise SBS's policies on the handling of complaints;
- ensure that the pursuit by SBS of its subsidiary functions does not detract from SBS fulfilling its Charter responsibilities; and
- develop codes of practice relating to: programming matters; and, if SBS has the function of providing a datacasting service, that service; and to notify those codes to the Australian Communications and Media Authority.

Board meetings and Directors' attendance
The Board met six times during 2017-18

| Board Member | Meetings Attended |
|--------------------------------------|-------------------|
| Dr Bulent Hass Della AO (Chairman) | 5 |
| George Savides (Deputy Chairman) | 6 |
| Michael Ebeid AM (Managing Director) | 5 |
| Peeyush Gupta | 5 |
| Daryl Karp | 6 |
| William Lenehan | 5 |
| Prof. Sally Walker AM | 6 |
| Dorothy West | 6 |
| Christine Zeitz | 0 |

| Board Meeting Date (excluding Strategy Days) | Location |
|--|-----------|
| 30 August 2017 | Sydney |
| 25 October 2017 | Sydney |
| 12 December 2017 | Sydney |
| 22 February 2018 | Sydney |
| 26 April 2018 | Melbourne |
| 28 June 2018 | Sydney |

SBS Board of Directors (cont)

Dr Bulent Hass Della AO Chairman

Appointed 3 June 2010, re-appointed 3 June 2015 for three years, and appointed as Chairman 9 February 2017, Dr Hass Della AO has been the Executive Director of the Australian Multicultural Foundation since 1989. In addition to this work, Hass serves on the Boards of a wide range of multicultural organisations, including as Chairman of the Centre for Multicultural Youth and of the National Centre of Excellence for Islamic Studies Consultative Committee, Co-Chair of the Victoria Police Multi-Faith Council, and Board Member of the European Multicultural Foundation and the Scanlon Foundation.

Hass has also held member positions with the Australian Multicultural Council, Multicultural Arts Advisory Council Victoria, Adult Multicultural Education Services and the Police and Community Multicultural Advisory Committee. He was awarded the Medal of the Order of Australia in 1997 for service to multicultural organisations, the arts and the community.

In 2015 he was appointed an Officer of the Order of Australia for distinguished service to the multicultural community through leadership and advisory roles, to the advancement of inclusiveness and social harmony, to youth, and to the broadcast media. Hass is a Member of the SBS Board Remuneration Committee.

George Savvides Deputy Chairman

Appointed 23 February 2017, George Savvides has 30 years' experience in the Australian and New Zealand health care sector. He was CEO of two IPO listings on the ASX, Sigma in 1999 and Medibank Private in 2014 and served as the CEO of Medibank, a government owned enterprise for 14 years until 2016.

George has an honours degree in Engineering from UNSW and a Masters of Business Administration (MBA) from University of Technology Sydney (UTS) and is a Fellow of the Australian Institute of Company Directors. He served as Chairman of World Vision Australia until February 2018. He is currently a

board member of NZX listed Ryman Healthcare, Chairman Kings Group Ltd, Chairman Macquarie University Hospital, and Chairman of Next Science Pty Ltd. He is a partner of CFMC Consulting (Sodia). George chairs the SBS Board Remuneration Committee.

Michael Ebeid AM SBS Managing Director

Michael Ebeid AM commenced as Managing Director of SBS in June 2011. He has 30 years' experience in senior management and executive roles across the technology, telecommunications and media industries.

Prior to SBS, Michael was Executive Director of Corporate Strategy and Marketing at the ABC, Commercial Operations Director at Optus Communications for ten years during a significant period of disruption and growth and began his career at IBM, where he held various finance, sales and marketing positions across Australia and Asia.

Michael was awarded a Member of the Order of Australia (AM) for his service to Broadcast Media and Multicultural Affairs as an executive, innovator and business leader in 2017 and named CEO of the Year at the 2017 CEO Magazine's Executive of the Year Awards. Michael was appointed as a Trustee of the Sydney Opera House Trust in January 2018. He completed a Bachelor of Business (Charles Sturt University), International Executive Development Program (INSEAD Business College, France), and Media Strategies Program (Harvard Business School, Boston).

Daryl has an arts degree from Tel Aviv University, is a graduate of Wharton Business School's Advanced Management Program and is a Fellow of the Institute of Company Directors (FAICD). Daryl chairs the SBS Board Codes Review Committee and is a Member of the Audit and Risk Committee.

Peeyush Gupta Non-executive Director

Peeyush Gupta is the Chairman and non-executive Director on a range of commercial, public sector and not-for-profit boards including as Chair of Charter Hall Long Wale REIT and Charter Hall Direct Property Management Ltd, and as a Director of National Australia Bank, SBS, Link Administration, Insurance and Care (NSW), Quintessence Labs, Western Sydney University and the Bank of New Zealand Life Insurance. Peeyush was

the co-founder and inaugural CEO of IPAC Securities, a wealth management firm providing financial advice and institutional portfolio management in Australia and internationally.

Peeyush holds a Masters of Business Administration in Finance from the Australian Graduate School of Management, University of NSW, and is also an alumnus of Harvard and the London Business School. Peeyush chairs the SBS Board Audit and Risk Committee.

Daryl Karp Non-executive Director

Appointed 30 June 2011, Daryl Karp is Director of the Museum of Australian Democracy. She combines extensive experience in broadcast and digital media, with a focus on content, strategy and governance. Daryl's previous positions include CEO and Managing Director, Film Australia, Head of Factual Programs (Television), Australian Broadcasting Corporation (ABC), and Head of Science and Documentaries/ Science and Features at the ABC. She is a Director of the Australian Children's Television Foundation and Chair of the Council of Australian Museum Directors.

Sally was later appointed as Senior Deputy Vice-Chancellor at the University of Melbourne. She left that role to take up an appointment as Vice-Chancellor of Deakin University, a position she held from January 2003 to July 2010.

William (Bill) Lenehan Non-executive Director

Appointed on 15 November 2012, Bill Lenehan has 39 years' experience in the television industry in Australia, holding many positions in the Ten Network from management, administration and broadcast operations. He currently runs his own consulting business, Bilinda Pty Ltd, specialising in media, marketing and business administration.

Bill has held previous board positions with the National Australia Day Council, Queensland Institute of Medical Research, The Queensland Harness



From L-R: Dr Bulent Hass Della AO (Chair), Michael Ebeid AM (SBS Managing Director), Daryl Karp, William (Bill) Lenehan, Prof (Emeritus) Sally Walker AM, George Savvides (Deputy Chair), Dorothy (Dot) West, Peeyush Gupta and Christine Zeitz.

Racing Board, Thorough Vision Pty Ltd and the Royal Queensland Agricultural and Industrial Society. Bill is a Member of the SBS Board Audit and Risk Committee and the Remuneration Committee.

Prof (Emeritus) Sally Walker AM Non-executive Director

Appointed 23 February 2017, Prof. Sally Walker AM is a lawyer by training. After practising law for some years, she joined the Law School at the University of Melbourne where she developed new courses in Media, Communications and Information Technology Law. She is the author of *The Law of Journalism in Australia*.

In 2005, Sally received the Judges' Award in the Equal Opportunity for Women in the Workplace Awards. In 2011 she was awarded a Member of the Order of Australia (AM) in recognition of her contribution to education, to the law as an academic and to the advancement of women. She is a Professor Emeritus of Deakin University and of the University of Melbourne Law School.

Dot works freelance as a scriptwriter, accredited trainer and consultant in Indigenous media and sits on the Screenwest Industry Advisory Group and serves on WA's Screen Industry Diversity and Inclusion leadership group.

In 2014, Dot was awarded an honorary doctorate with Swinburne University for her work in the media sector. Dot is a Member of the SBS Board Codes Review Committee.

Christine Zeitz

Non-executive Director

Appointed 10 May 2018, Christine Zeitz is a defence, security and ICT specialist with more than 25 years' experience in directing and delivering world-class solutions and services to defence, intelligence, civil and commercial customers, both in Australia and globally. She is currently the Chief Executive of Leidos Australia, with oversight of a 1000 employee-strong workforce and annual revenues of more than \$400 million.

Christine began her career as a Graduate Accountant at BAE Systems after completing a Bachelor of Economics at Flinders University, and spent two years based in England and two years based in Tokyo, responsible for North East Asia, for BAE Systems.

An active member of multiple industry forums and a regular speaker on her areas of expertise, Christine is also a Board Member of the Institute For Regional Security, Centre for Defence Industry Capability and Flinders University, and Chair of its Finance and Investment Committee.

SBS Executive Team



Michael Ebeid AM
Managing Director



James Taylor
Chief Financial Officer



John Sintras
Chief Audience and
Content Officer



Noel Leslie
Chief Technology Officer



Jim Carroll
Director, News and
Current Affairs



Mandi Wicks
Director, Audio and
Language Content



Marshall Heald
Director, Television and
Online Content



Clare O'Neil
Director, Corporate Affairs



Lesley Power
General Counsel



Adam Sadler
Director, SBS Media



Jane Palfreyman
Director, Marketing



Stig Bell
Director, People and Culture



Ken Shipp
Director, Sport

2017-18

Snapshot

13 MILLION

Australians reached monthly across the SBS Network

3773

HOURS OF programs subtitled across SBS, SBS VICELAND, NITV and SBS On Demand

7.7%

primetime metro share

0.6
share points
increase on
2016-17



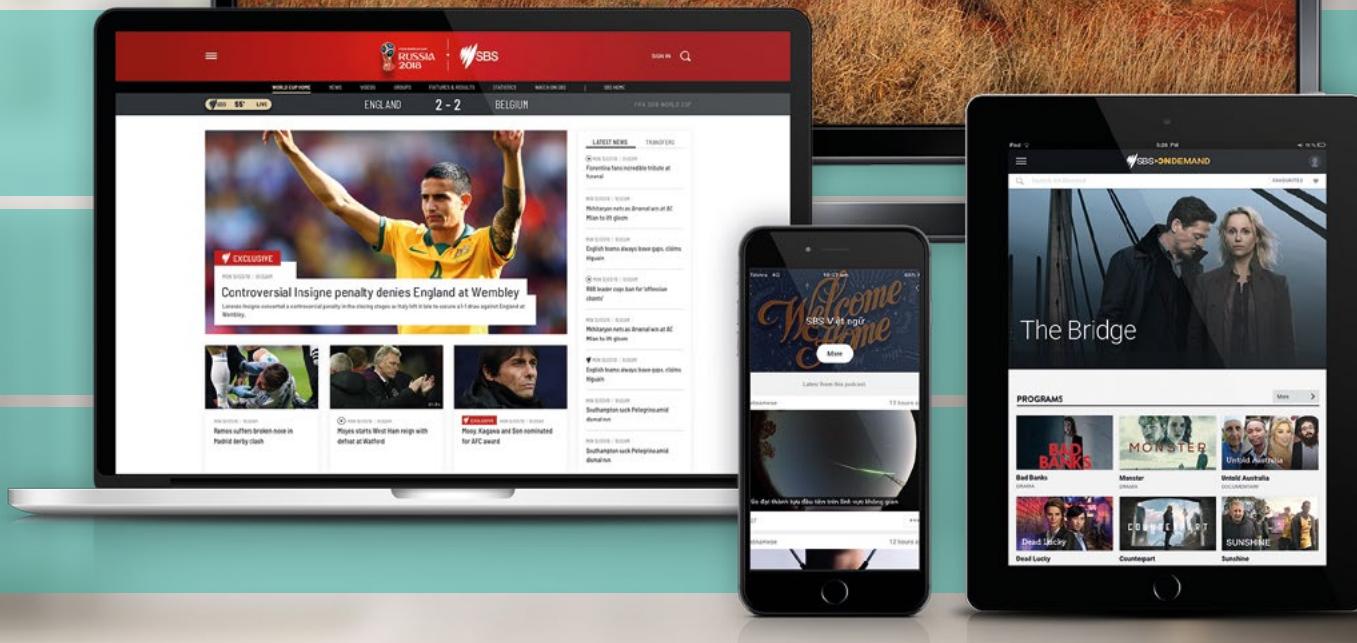
59

community events supported by SBS Radio outside broadcasts

1.2 MILLION

average monthly radio podcast downloads

14%
increase on
2016-17



20%
increase on
2016-17

13.8 MILLION

monthly unique browsers to SBS Online website

284

HOURS OF commissioned first run hours across SBS, SBS VICELAND and NITV

75%
of exclusive drama in LOTE

6000+ HOURS OF programs on SBS On Demand

83%
increase on
2016-17

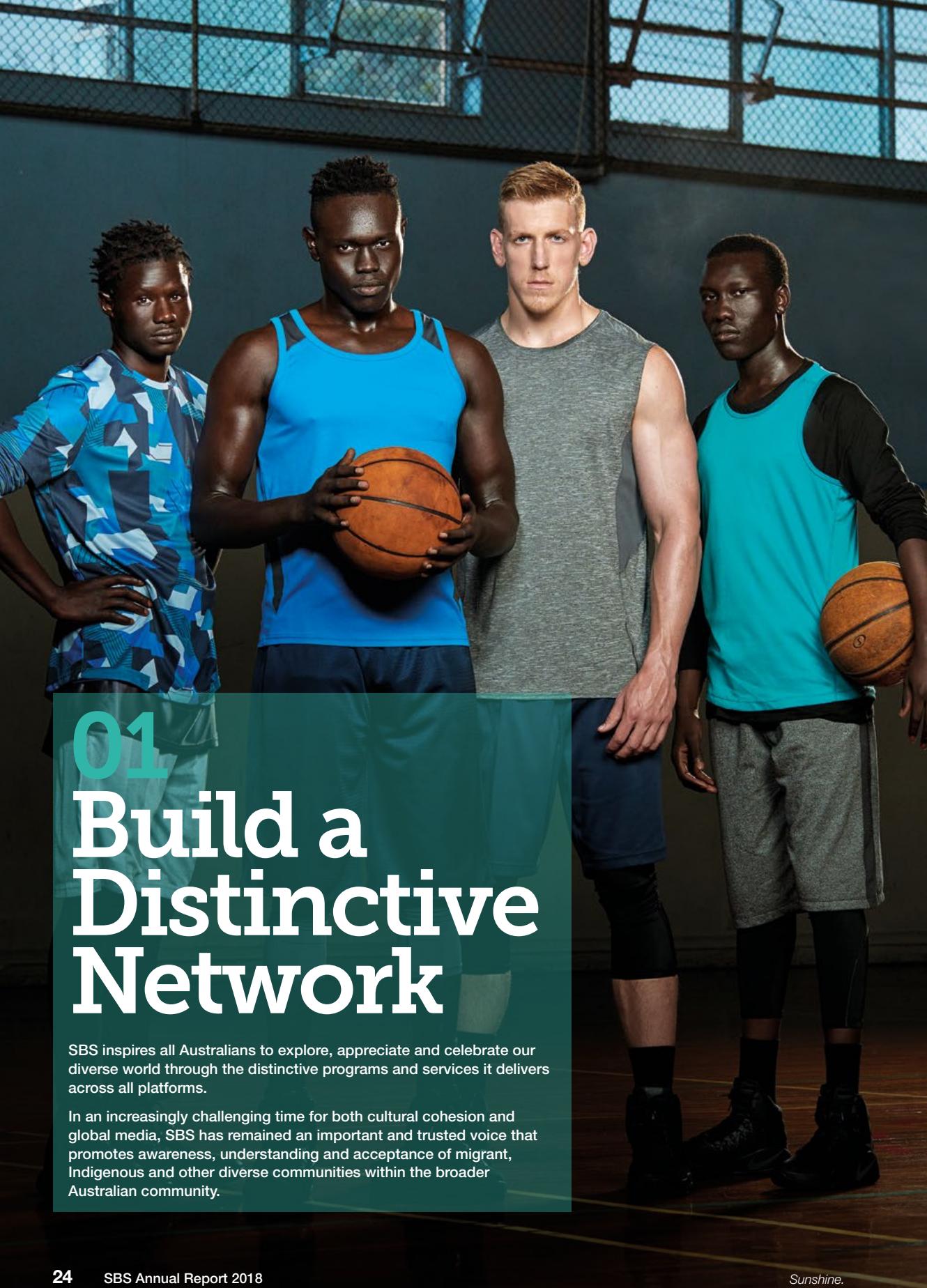
26.5 MILLION

monthly video chapter views on sbs.com.au and SBS On Demand

350+

Australian stakeholders engaged in community forums and consultation activities

Source: OzTAM + RegTAM FTA Database, 01/07/2016-30/06/2018 + 01/07/2017-30/06/2018, SBS Network, Sun-Sat 0200-0200 + 1800-2400, Combined 5 minute consecutive Reach + FTA Metro Share, Total Individuals, Consolidated 28 until 09/06/2018, Consolidated 7 10/06/2018-30/06/2018, Adobe Analytics (SBS Production); 01/07/2017 – 30/06/2018; Unique Browsers, Video Total Chapter Views, Feedburner 01/07/2016-30/06/2017+01/07/2017-31/08/2017, Unique Downloads. Feedpress 01/05/2018-30/06/2018, Unique Downloads.



01 Build a Distinctive Network

SBS inspires all Australians to explore, appreciate and celebrate our diverse world through the distinctive programs and services it delivers across all platforms.

In an increasingly challenging time for both cultural cohesion and global media, SBS has remained an important and trusted voice that promotes awareness, understanding and acceptance of migrant, Indigenous and other diverse communities within the broader Australian community.

INCREASE AUDIENCE AWARENESS OF SBS'S BIG CONTENT MOMENTS

As traditional broadcast audiences increasingly move to consume content via digital media, SBS's innovative strategy continued to drive a holistic approach across television, radio and online platforms, enabling more Australians to connect with diverse stories at their convenience.

As a niche media operator in a highly competitive market, overall reach of programs is an important measure of relevance for SBS. In 2017-18, SBS was pleased to maintain overall audience reach across its channels and platforms, reaching 13 million Australians each month on TV and 3.1 million on digital platforms. Additionally, SBS experienced an increase in its prime time metro share of +0.6 points. However, the key 25-54 audience demographic is declining as a result of rapid changes in consumer preferences and this continues to affect SBS's competitive capabilities for revenues.

A number of external factors drove fluctuations in SBS audiences across the year, but the distinctiveness and diversity of SBS's offering continued to differentiate the organisation from the broader media market. SBS delivered a highly culturally and linguistically diverse (CALD) suite of programs and services, trusted news and current affairs and documentary, drama and food genre programs which attracted loyal and new audiences to the network. Internal measurement systems and targets for CALD and language other than English programs (LOTE) are aiding SBS to deliver on its strategic intent to ensure distinctiveness of its programs and to enable a wider range of Australians to access this content.

Additionally, ongoing efficiencies in back-office functions enabled SBS to direct more funding towards strategic marketing of its content and enhancing systems to take guidance from SBS audiences. Given the cluttered nature of the media market, it is critical that SBS invests in maximising its abilities to engage audiences with SBS content and retain audiences across channels and platforms.

This focus drove an 11 per cent increase in the number of Australians aware of SBS content via advertising or other marketing.

Source: OzTAM + RegTAM FTA Database, 01/07/2017-30/06/2018, SBS Network, Sun-Sat 0200-0200, Combined 5 minute consecutive Reach, Total Individuals, Consolidated 28 until 09/06/2018, Consolidated 7 10/06/2018-30/06/2018.
The Exchange Insight Community; Profiling questionnaire; 30/06/18.
SBS Brand Tracker, March 2017 - March 2018.

SBS Master Segmentation

SBS undertook a segmentation of the market built around content behaviour. In addition to audience retention and acquisition, the tool assists in content and marketing investment decisions, drives strategic direction and ultimately provides the organisation with a common language when referencing audiences.

The Exchange Panel

In 2017-18, SBS's Insight community grew to approximately 10,000 panelists, 3,000 of which have been recently recruited as a nationally-representative subset of The Exchange, while the core 7,000 panelists generally have a high interest in SBS.

Studies ranged from gaining an in-depth understanding of a specific program, pilot testing a new concept, post analysis for a sales campaign and studies in languages other than English to provide information around SBS's language radio offerings. Bespoke studies capturing Australia's rapidly changing media consumption habits were also conducted and Insight communities were leveraged to recruit participants for focus groups to help shape specific products, including *The World Game* and SBS News digital properties.

SBS Meet the Audiences

In 2017-18, aligned to SBS's key value: *We are audience obsessed*, SBS introduced monthly *Meet the Audience* sessions in metro and regional markets, inviting audience members, both viewers and non-viewers of SBS, to meet with staff from around the organisation. Dynamic discussions, moderated by the SBS Audience Insights team, generated deeper insights, whilst also offering an opportunity for audiences to ask questions of SBS.

More than 80 activities were conducted and 40,000 responses were collected across the 12 months, from a community that truly reflects Australia's multicultural society – 25 per cent of members were born overseas, speaking a language other than English and approximately 30 per cent identified as having a non-English speaking background.

FLAGSHIP EVENTS TO GET THE NATION TALKING



You Are Here: We Don't Need A Map.



Look Me In The Eye.

You Are Here – July

NITV built on its strong heritage of commissioned documentaries with *You Are Here*, a collection which explored the place of Aboriginal and Torres Strait Islander people in Australia today. From national issues, to personal battles and triumphs, each story inspired a sense of place and enabled viewers to discover new perspectives on the Australian spirit through Indigenous storytelling.

Bringing together some of Australia's leading Aboriginal and Torres Strait Islander filmmakers, the series, which was presented by Aboriginal actress Miranda Tapsell, included Warwick Thornton's *We Don't Need A Map*, Erica Glynn's *In My Own Words*, Tyson Mowarin's *Connection To Country* and Trisha Morton-Thomas' *Occupation Native*.

- The series was supported by mini-series *Madiba* and simulcast on the SBS main channel, which contributed to a successful reach of more than 500,000 Australians.
- Complementary online interactive *K'gari* documented one of Australia's first alleged 'fake news' stories, the 'capture' of British woman Eliza Fraser by Aboriginal people on Fraser Island (*K'gari*) in 1836. It was singled out as a finalist in the 2017 Walkley Foundation Awards and 2018 Webby Awards.

- SBS Learn partnered with Reconciliation Australia's Narragunnawali: Reconciliation in Schools and Early Learning program to develop freely accessible and engaging classroom resources linked to the curriculum.
- Several documentaries from the collection received critical acclaim, being shortlisted for several awards and selected to feature in a number of prestigious festivals.

You Are Here was a key part of SBS's delivery of its *Indigenous Content Strategy*, focused on leveraging the broadcaster's unique capabilities across the network to champion and share Aboriginal and Torres Strait Islander storytelling, with the aim of encouraging further national discourse amongst all Australians.

Look Me In The Eye – September

A social experiment like no other, *Look Me In The Eye* provided a new format for reconciliation. Hosted by respected Australian journalist Ray Martin, the six-episode series, based on neuroscience research, explored the effects of using only eye contact as a form of communication between two individuals who have grown apart.

Look Me In The Eye: heartbreaking and unexpectedly mesmerising reality TV.

Brigid Delaney, The Guardian, 7 September 2017

A dedicated microsite, featuring a range of themed articles enriched the television offering.

- Premiere episode attracted a combined average audience of 479,000, delivering a 23.8 per cent increase against the year-to-date timeslot average.
- Repeats on SBS VICELAND contributed to the series reaching more than two million Australians.
- Facebook posts with the #lookmeintheeye hashtag achieved a collective reach of 11 million people.
- More than 20 per cent of respondents surveyed as part of SBS's Exchange Panel claimed that the series encouraged them to reconnect with someone with whom they had an estranged relationship.

Source: OzTAM + RegTAM FTA Database, 09/07/2017-18/08/2017 + 06/09/2017-13/10/2017, SBS Network, Sun-Sat 0200-0200, Combined 5 minute consecutive Reach + Combined Average Audience, Total Individuals, Consolidated 28. 'New SBS audience' refers to Dynamic Target of those who had not viewed at least 5 minutes of SBS linear content 4 weeks prior to Sunshine broadcasts. The Exchange, Look Me In The Eye, 19/10/17 till 01/11/17; "Has watching Look Me In The Eye encouraged you to make the effort to reconnect with someone you have an estranged relationship with?" Base: Respondents who watched the series, n=305.



Sunshine.

Sunshine – October

SBS's investment in telling stories not told by other broadcasters continued with *Sunshine*, which premiered to huge critical acclaim and was commended by stakeholders and audiences alike. The four-part crime series followed the life of Jacob, a young, aspiring South Sudanese-Australian basketball player, who is on the cusp of being picked up by US scouts but finds himself caught up in a police investigation involving a teenage girl from one of Melbourne's affluent suburbs. The series was developed following extensive consultation and engagement with the South Sudanese community in Victoria.

Alongside esteemed Australian actors, including Anthony LaPaglia, *Sunshine* championed an impressive South Sudanese Australian cast seen for the very first time on television. Through SBS's *Diversity Talent Escalator* initiative (see page 29 for more), SBS offered a placement for young South Sudanese producer, Ez Deng, who worked as a Cultural Consultant/ Director's Attachment, and provided a key connection to the South Sudanese community throughout production.

Source: OzTAM + RegTAM FTA Database, 18/10/2017-26/10/2017, SBS Network, Sun-Sat 0200-0200, Combined 5 minute consecutive Reach + Combined Average Audience, Total Individuals, Consolidated 28. 'New SBS audience' refers to Dynamic Target of those who had not viewed at least 5 minutes of SBS linear content 4 weeks prior to Sunshine broadcasts. The Exchange, Sunshine, 31/10/17 till 12/11/17; "Prior to watching Sunshine, what kind of opinion did you have about the South Sudanese community in Victoria?"; "As a result of / After watching Sunshine, would you say your opinions about the South Sudanese community in Victoria has changed?"

"SBS has done it again. It has commissioned a terrific, ground-breaking drama that takes audiences inside the world of a misunderstood Australian minority community."

Denise Eriksen, The New Daily, 18 October 2017

- Further extending the reach of the series, Director Daina Reid and actors Ror Da Poet and Nick Perry were invited to speak at the Multicultural Youth Access Network National Conference.
- Awarded Best Mini Series at the 2017 Australian Academy of Cinema and Television Arts Awards.
- Whilst only a quarter of audiences had a positive view of the South-Sudanese community prior to watching the series, almost 60 per cent said they felt more positive about the community in Victoria afterwards.



Struggle Street Series two.

Struggle Street series two – November

Struggle Street returned to SBS to explore the challenges faced by the more than three million Australians living below the poverty line, equivalent to 13.3 per cent of the population. The Logie-nominated documentary extended the crucial national conversation ignited by series one, with the aim of helping Australians to better understand the realities of social and economic hardship.

Across six episodes, this second series reflected on experiences from several locations across Victoria and Queensland, highlighting the impact of the declining car manufacturing industries, homelessness, financial difficulties facing Australia's disability carers, the implications of illicit drug use and the daily challenges faced by individuals with a mental or physical illness.

Amplification across the SBS network included complementary programming across News and Current Affairs, NITV, SBS Radio, SBS Online and bespoke social media content, with the aim of providing Australians with richer insights.

"This six-part SBS documentary series is nothing short of a masterpiece, truly deserving of the "essential viewing" tag. An unflinching look at poverty in Australia, it will – it should – leave you angry."

Michael Lallo, The Age,
16 November 2017

- It trended nationally on Twitter, appearing in the Top 10 for each episode, with a total social media reach of 13.3 million Australians.
- Overall, the series and its companion programs reached more than 2.9 million Australians.
- NITV's *Struggle Street: The Point Responds* achieved the highest combined average audience of 2017 for the channel.
- SBS research showed that 13 per cent of viewers donated to a charity after watching *Struggle Street*, with the documentary directly impacting on the lives of two individuals featured in the series - single mum Michelle, the full time-carer of her adult daughter Jessica who has a rare disease which can only be treated in Baltimore, USA. Donations to Jessica's Go Fund Me collection increased significantly following the series broadcast.
- The series attracted a combined average audience of 484,000, 39 per cent above slot average and strongly resonated with 25-54 year olds, averaging 229,000 per episode.
- The series also resonated with online audiences, securing the highest engagement on SBS On Demand for any SBS commissioned factual program of 2017.

Source: OzTAM + RegTAM FTA Database, 01/01/2017-27/11/2017 + 28/11/2017-09/12/2017, SBS Network, Sun-Sat 0200-0200 + Tue-Thu 2030-2130, Combined 5 minute consecutive Reach + Combined Average Audience, Total Individuals + People 25-54, Consolidated 28.

The Exchange, Struggle Street S2, 12/12/17 till 21/12/17; "Did you donate, or plan to donate, to a charity looking after struggling Australians as a result of watching the series?" Base: Respondents who watched Struggle Street S2 n=439.OzTAM & RegTAM Regional FTA Database; 5 City Metro + Combined Aggregated Regional Markets including WA; SBS and SBS VICELAND; Tue, Wed, Thu 28/11/2017-07/12/2017; 20:30-21:30; TTL Individuals; Struggle Street S2; Reach (55+ mins cons); Consolidated 28 (Live + As Live + TSV 1-28 Days)

Diversity Talent Escalator

The *Diversity Talent Escalator* initiative continued in 2017-18, focusing on increasing representation of Australia's diverse communities within the television production sector, in partnership with Film Victoria, Create NSW, Screen Queensland, Screen Territory, Screenwest, South Australian Film Corporation and the Tasmanian Government through Screen Tasmania.

The co-funded scheme aims to address a lack of career development opportunities for emerging screen practitioners and freelancers from diverse backgrounds by collaborating with program producers to secure flexible, on-the-job, paid learning and immersion opportunities across SBS's commissioned content slate; this year this included placements on local dramas *Dead Lucky*, *Homecoming Queens* and *On The Ropes*. Since launch, fifteen places have been established across documentary and drama productions in NSW, Victoria, Queensland, South Australia, Western Australia and the Northern Territory, and feedback has been overwhelmingly positive.

...15 places have been established across documentary and drama productions.

To date, SBS has supported eight female and seven male filmmakers in roles, including First Assistant Editor, Director's Assistant, Production Coordinator and Extras Casting Assistant.

The initiative aims to work within existing production structures to support and align with the strategic objectives of each screen agency.



Muslims Like Us.

The Ghan – January

SBS premiered Australia's first foray into slow TV, a movement that originated in Scandinavia, with an immersive three-hour journey on Australia's most iconic passenger train from Adelaide to Darwin. The innovative documentary explored the contributions of the transcontinental line to the foundation of modern multicultural Australia, using contemporary graphics and archival imagery to tell the story of how the construction of the 2,979km Ghan line, the subsequent development of central Australia and the growth of Darwin, Alice Springs and Port Augusta can be attributed to local Aboriginal and Torres Strait Islander communities and early immigrants.

To capitalise on the national interest around the program, SBS fast-tracked the 17-hour version, broadcast on SBS VICELAND. An online microsite explored the slow TV genre further and the series was supported by bespoke social assets and activity, including a three-hour Facebook Live commentary and a 17-hour Facebook Live stream.

- The series reached 912,000 Australians.
- It trended nationally across both nights, stimulating significant discussion on social media platforms.

Source: OzTAM + RegTAM FTA Database, 07/01/2018 + 08/01/2017-06/01/2018, SBS, Sun 1930-2240, Combined 5 minute consecutive Reach + Combined Average Audience, Total Individuals, Consolidated 28.
OzTAM + RegTAM FTA Database, 21/02/2018-22/02/2018, SBS, Wed-Thu 2035-2140 + Sun 2030-2245, Combined 5 minute consecutive Reach + Combined Average Audiences, Total Individuals, Consolidated 28.

Mardi Gras – March

After the successful Yes vote in the Australian Marriage Law Postal Survey in November 2017, SBS's coverage of the 40th anniversary of the Sydney Gay and Lesbian Mardi Gras was a celebration of Australia's Lesbian, Gay, Bisexual, Transgender, Intersex and Queer (LGBTIQ+) communities, with the universal messages of unity, inclusion and acceptance at its core. Aimed at promoting greater awareness amongst all Australians, SBS hosted a season of programs across the network culminating in the flagship broadcast of the Sydney Gay and Lesbian Mardi Gras Parade on SBS.

Recorded live from the heart of the parade in Taylor Square and broadcast the following night, the Mardi Gras two-hour special included a diverse panel of hosts including Magda Szubanski, Joel Creasey, Urzila Carlson and Patrick Abboud. The colour and fun of the parade was complemented by

a series of stories exploring LGBTIQ+ communities across Australia, focusing on transgender, rural, multicultural, Indigenous, youth, bisexuality and marriage equality.

For Australians wanting to watch the Parade live, SBS provided an innovative online offering with multiple versions available to live stream via SBS On Demand and social media platforms, Facebook and Twitter. A collaboration between SBS Radio 3 and JOY 94.9, Australia's premier LGBTIQ+ radio station, also offered Australians the opportunity to listen live via the SBS Radio mobile app, digital radio and digital television.

Complementary programming across the network included NITV documentary *Black Divaz*, a collection of LGBTIQ+ themed shorts on SBS VICELAND and a dedicated *Rainbow Pride* movie collection on SBS On Demand.

The LGBTIQ+ community's response to SBS's coverage was overwhelmingly positive.



SBS Mardi Gras hosts Joel Creasey, Uruzla Carlson, Magda Szubanski and Patrick Abboud.

Source: OzTAM + RegTAM FTA Database, 05/03/2017 + 04/03/2018, SBS, Wed-Thu 2035-2140 + Sun 2030-2245, Combined 5 minute consecutive Reach + Combined Average Audiences, Total Individuals, Consolidated 28.
Adobe Analytics (SBS Production); sbs.com.au and SBS On Demand; Live Streams; 10/05/2018 - 14/05/2018;
Twitter and Facebook Analytics, March 2018.

HIGHLIGHTS

- **Mardi Gras two-hour special achieved strong reach, with more than 850,000 Australians tuning in.**

- **Secured 47,000 live streams via SBS On Demand, 300,000 Facebook Live streams and 171,000 Twitter streams.**

- **Represented a 28 per cent year-on-year increase for SBS linear broadcast and 188.8 per cent increase in online viewership, with a strong result in the 25-54 demographic.**



Safe Harbour.

"...an excellent example of the ground breaking genre of drama we need more of in Australia... your life will be enriched from experiencing it."

Laura Brodnik, Mamamia, 6 March 2018

Safe Harbour – April

SBS continued its commitment to delivering critically acclaimed storytelling which reflects the SBS Charter with Australian drama *Safe Harbour*, a bold psychological thriller which put a human lens on the topic of asylum seekers. Filmed in Brisbane, the four-part series follows a group of friends whose sailing holiday of a lifetime alters their lives forever, after they cross paths with a struggling fishing boat overloaded with asylum seekers en-route to Australia.

Helmed by a stellar ensemble cast, the series featured award-winning actors Ewen Leslie and Hazem Shammas, acclaimed actress Leeanna Walsman and Logie award-winner Joel Jackson, alongside rising star Nicole Chamoun, amongst others.

The series premiered to widespread praise from stakeholders, media and audiences, commending SBS

for tackling an issue impacting all Australians through compelling and thought-provoking storytelling.

- In a competitive TV timeslot, the series maintained average audiences when compared with the previous 12 months. It also resonated particularly well with online audiences viewing on SBS On Demand.
- A partnership with Humans of Australia increased awareness and drove substantial engagement with relevant social influencers.
- SBS research indicated that more than one in five respondents who viewed the series claimed that their opinions on refugees and asylum seekers changed positively.
- Hazem Shammas was awarded the Most Outstanding Supporting Actor at the 2018 TV Week Logie Awards, with the series being nominated in a further four categories.

Source: OzTAM + RegTAM FTA Database, 09/05/2018-14/05/2018 + 10/05/2017-15/05/2017, SBS Network, Sun-Sat 0200-0200, Combined 5 minute consecutive Reach, Total Individuals, Consolidated 28.
The Exchange, Safe Harbour, 03/04/18 till 15/04/18; "As a result of watching Safe Harbour, how would you say your opinions about refugees / asylum seekers have changed?" Base: Respondents who watched Safe Harbour n=248.

Eurovision 2018 – May

SBS has been the home of the Eurovision Song Contest for 35 years and Australians continued to embrace the contest's diversity, which unites cultures through the shared passion of music. In 2014, Jessica Mauboy introduced homegrown talent to the world stage when she became the first non-European solo artist to perform. In 2018, Jessica returned to Eurovision to compete, wowing a global audience of more than 200 million with her song #WeGotLove, resulting in Australia's fourth top 20 finish.

Hosting duo Myf Warhurst and Joel Creasey returned to the helm of SBS's 2018 Eurovision coverage, bringing Australians every angle of the contest from Lisbon's Altice Arena, with *The Feed's* Jeannette Francis covering the colour and culture of the city.

SBS introduced new programs as part of its Eurovision programming;

Top 40 Outrageous Eurovision Controversies contextualised 60 years of Eurovision controversies through interviews with a variety of actors, comedians and celebrities; and *Destination Flavour Eurovision*, followed anointed Eurovision foodie, Adam Liaw, as he travelled around Australia to explore how European communities celebrate the festivities, performers and food of the world's biggest singing contest.

- A record number of viewers chose to wake up at 5am to watch the live broadcast, which reached 718,000 Australians.
- SBS's overall coverage maintained reach from 2017, with more than three million Australians tuning in.



Les Murray.

Les Murray

This year, SBS's much-loved and iconic football presenter, Les Murray passed away after a long period of illness. No-one better embodied what SBS represents than Les Murray. From humble refugee origins, he became one of Australia's most recognised and loved sporting identities. Not just a football icon, but a great Australian story and a huge inspiration to many. More commonly known as Mr Football, Les began working with SBS when it launched as a television broadcaster in 1980, and across four decades, his role went far beyond being a football commentator - the growth, popularity, and success of football in Australia today is absolutely a reflection of his passion and advocacy for the game that he loved. SBS honours Les' contribution to the organisation and Australia.

2018 FIFA World Cup Russia™ - June

The 2017-18 sporting calendar was dominated by the 2018 FIFA World Cup Russia™, as SBS prepared to deliver its biggest and best multiplatform audience experience to millions of Australians live from the heart of Russia's Red Square. In line with its original agreement with Optus, SBS prepared to broadcast 25 premium games live, free and in HD on television and SBS On Demand including the opening match, Semi-Finals, Final, and all Socceroos fixtures.



Brazilian soccer fans.

In the first few days of the tournament, Optus experienced technical issues related to its platform stability and it was mutually agreed that SBS would simulcast all matches until the end of the Group Stage. Further developments through the course of the tournament resulted in SBS broadcasting all remaining matches on television and digital platforms, a decision made with a focus on bringing the best coverage to Australians.

With the original planned 25 games turning into 57, the whole organisation collaborated to deliver nearly 100 hours of additional broadcast content, alongside extensive marketing and promotional assets to ensure SBS informed audiences and delivered a seamless viewing experience. Despite the challenges to resourcing driven by the additional coverage, the Sport teams in Sydney and Moscow, together with the Broadcast Operations team, produced 32 additional matches, working within strict timeframes and maintaining exceptional standards and professionalism throughout.

SBS Radio presented the world's most multilingual coverage of the 2018 FIFA World Cup Russia™, with 64 matches live in English and in the languages of the competing teams, and SBS Radio English coverage featuring expert analysis by former Matilda striker Kate Gill, former Socceroos goalkeeper Clint Bolton and current Melbourne City FC defender Scott Jamieson.

The tournament provided a catalyst for several digital offerings, giving fans access to a range of content at their convenience across multiple devices, with a rebranded *The World Game* website and official 2018 FIFA World Cup Russia™ apps, including a ground breaking virtual reality app which enabled users to experience live 180° video from all matches. In addition, strategic social media partnerships afforded SBS the opportunity to drive revenue and reach, capitalising on the heightened interest of the tournament.

SBS coverage featured expert analysis from hosts Lucy Zelić and Craig Foster with world exclusive commentary from the iconic Martin Tyler. Trusted sports journalist David Basheer and former Australian footballer Craig Moore joined Zelić, Foster and Tyler, taking pride of place in the SBS commentary box to call every Socceroos match. David Zdrilic returned to Australian television to bring Australians the best pitch-side tournament coverage, and was joined by a team of roving reporters on the ground in Russia to bring Australians the most comprehensive coverage.

The 2018 FIFA World Cup Russia™ coverage provided Australian audiences with a rich experience of the world's most popular sporting event, whilst allowing SBS to showcase its broader network offering to acquire and retain new audiences.

Source: OzTAM + RegTAM FTA Database, 10/06/2018-16/07/2018 + 16/06/2018, SBS Network, Sun-Sat 0200-0200, Combined 5 minute consecutive Reach, Total Individuals, Consolidated 28.
Streamguys, 14/06/2018-16/07/2018, SBS Radio 1, SBS Radio 2, SBS Radio 3, SBS Radio 4, SBS Arabic24, Stream Starts (Net).
Adobe Analytics (SBS Production); sbs.com.au and SBS On Demand; Live Streams; 14/06/2018 - 14/07/2018.
Twitter and Facebook Analytics, March 2018.



SBS Football presenters, Craig Foster and Lucy Zelić.

HIGHLIGHTS

- SBS's coverage delivered more than 400 hours of multiplatform content, reaching 9.1 million Australians on television and secured 3.6 million live video streams across digital platforms and 4.2 million live audio streams on radio.
- The most popular match on television was France v Australia, which reached 3.4 million Australians.
- An innovative partnership with Twitter presented exclusive live highlights each match day. #WorldGameLIVE, hosted by Lucy Zelić and Craig Foster achieved 1.5 million views across 23 live shows on the social media platform.

News and Current Affairs

Australians came to SBS's News and Current Affairs for comprehensive and high quality reporting on global and domestic issues. Increased investment in digital news and current affairs complemented new and established offerings across television and radio, resulting in increased audiences, an enhanced reputation as one of Australia's most trusted news sources and a multiskilled team renowned for excellence in journalism.

SBS News

SBS News' credibility was further strengthened through extensive reporting of major domestic and international stories and a number of exclusive interviews:

- Notable stories include the historic meeting between President Trump and Kim Jong-un in Singapore, with reaction from Seoul and Washington; the Rohingya crisis where Kirsty Johansen reported directly from a refugee transit centre in Bangladesh, and coverage of the dual citizenship issue and the same-sex marriage plebiscite from all perspectives;
- SBS News secured the first television interview with the new Grand Mufti of Australia, as well as an exclusive with a former Yazidi IS slave given refugee status in Australia;
- Ben Lewis was appointed as SBS's European Correspondent and provided comprehensive reporting on events across the region, including the United States President Donald Trump and Russian President Vladimir Putin Summit, negotiations over Brexit, the Royal Wedding, Eurovision Song Contest and the 2018 FIFA World Cup Russia™;
- Live coverage of the 2018 FIFA World Cup Russia™ also included a special cross-platform feature series on Australian-based fans of all 32 nations;
- Special attention was also given to other big international sporting events including the Winter Olympics in South Korea and the Gold Coast 2018 Commonwealth Games Commonwealth Games, which focused particularly on competitors from migrant and refugee backgrounds.

A bold brand refresh for SBS *World News*, which included a new-look studio set, and new SBS News website and app have been key to driving greater audience engagement, while back-end technology enhancements have improved cross-platform workflows (see page 57 for more).

Bespoke online content, including SBS News' popular *explainers*, provided deeper context of major stories and events and the team continued to embrace the interactivity afforded by these platforms through innovative projects, including a Federal Budget Calculator, which offered Australians insight into the personal impacts of the 2018 budget changes.

Social audiences were drawn to SBS News' enhanced content offering, which included the simulcast of SBS *World News* specials on Facebook. With more than one million followers on the social platform, video output also achieved regular success, with the video documenting Kim Jong-un meeting his South Korean counterpart for the first time securing more than 25 million views.



SBS World News studio.

Digital Audio

SBS News embraced the growing demand for news podcasts, introducing weekly political series *The Gallery*, presented by Chief Political Correspondent, Brett Mason, with additional podcasts planned for the coming 12 months.

Trusted journalists

SBS's Canberra bureau welcomed a smooth leadership transition with the arrival of former Chief International Correspondent Brett Mason into the Chief Political Correspondent role. Building on SBS's ongoing trusted reporting of Federal politics, he made an immediate impact with coverage of the Prime Minister's White House visit and Barnaby Joyce's resignation from leadership roles.

A commitment to quality reporting drives all SBS journalists to perform at their best, with ongoing investment to develop their skills to maintain SBS's high standards.

The 2017 SBS cadets graduated to roles within News and Current Affairs, with another strong intake in 2018, including an Aboriginal and Torres Strait Islander cadet.



Where Are You Really From?
host Michael Hing.

Where Are You Really From?

The three-part series *Where Are You Really From?* followed comedian and *The Feed* host Michael Hing as he journeyed through Australia to explore the migrant communities at the heart of regional centres. From Victoria, New South Wales and Queensland, Hing spoke with Chinese, Sikh and South Sudanese migrants about a range of relevant issues, including racism and integration – while delivering a few laughs along the way.

The Feed

In addition to their broadcast, SBS VICE LAND's *The Feed* further connected with younger audiences by repackaging broadcast content for digital and social media platforms. Delivering increased reach, the program grew its Facebook subscriber base by 57 per cent and secured more than 86 million views on the platform across the year.

The Feed produced several half-hour documentaries and investigations - *Gays & Guns* followed Patrick Abboud's journey to the United States to meet LGBTIQ+ gun enthusiasts arming themselves against gay hate crimes; *Visa Scams*, a joint investigation with SBS Radio and Fairfax Media, exposed a multi-million dollar visa scandal targeting hopeful migrants; and Amnesty Media Award winner *Forced to Marry*, explored the experiences of underage Australian brides being forced to marry against their will.

Source: OzTAM + RegTAM FTA Database, 01/07/2017-30/06/2018 + 06/06/2017 + 07/11/2017 + 27/03/2018, SBS, Tues 2030-2130 + 2130-2200, Combined Average Audiences, Total Individuals, Consolidated 28. Adobe Analytics (SBS Production); 01/07/2017 – 30/06/2018; Video Total Chapter Views. Facebook Analytics, June 2017-July 2018.



Insight host Jenny Brockie.

***Insight* also resonated with digital audiences. Attracting more than 2.6 million chapter views, an increase of 83 per cent on the previous year. In addition, Facebook audiences have grown nearly 20 per cent.**

Jeannette Francis' analysis of global issues, such as the #MeToo campaign, frequently went viral, earning the host a nomination for the Women's Leadership in Media Award category at the 2018 Mid-Year Walkley Foundation Awards.

The show remains fertile ground for developing a new crop of young Australian storytellers, who continue to be recognised by the wider industry, winning a 2017 Young Walkley Award for reports by SBS VICE LAND's Dave May, and three 2018 Young Walkley Awards, which recognised the talent of journalist and *The Feed* presenter Laura Murphy-Oates, who was named 2018 Young Journalist of the Year.

Insight

One of highest-rated episodes in the program's history aired in the past 12 months – reaching 576,000 viewers, *His Other Life* explored stories of five women who discover their partners have other lives. *Insight* was also commended by audiences and stakeholders for *Women on the Edge*, which heard first hand from

older women facing homelessness in Australia, and was watched by 493,000 viewers.

Insight also resonated with digital audiences, attracting more than 2.4 million chapter views, an increase of 41 per cent on the previous year. In addition, Facebook audiences have grown nearly 20 per cent. *Insight* commissioned a new episode exclusively for SBS On Demand and introduced *Insight Spotlight*, which revisited favourite guests from past programs. The SBS On Demand *Insight* library also benefited from new audiences through being linked to current news topics.

Specially created multimedia content was also a highlight, including the special feature *When Coal Seam Gas Comes Knocking*, which complemented the television production filmed on location in the rural town of Narrabri in north-west New South Wales, investigating the effects of coal seam gas and mining.

Sport



Amos Roberts, *Dateline* Reporter.

Dateline

In a competitive timeslot, *Dateline* increased its audience by four per cent, giving more Australians an insight into lesser-known international stories. The highest rating film *Race Against Trump's Wall*, attracted a combined average of 308,000 viewers, with other successful investigations including *Life after IS*, which followed Amos Roberts in Mosul, and *Myanmar's Killing Fields*, an extensive investigation into the mass exodus of Rohingya people from Myanmar produced by Evan Williams – a project six months in the making.

The program utilised the skills of other SBS journalists including Laura Murphy-Oates, Jeannette Francis and Janice Petersen and broadened its commissioning strategy beyond television, to create digital exclusives, repurposing the show's extensive back catalogue to bring a local focus.

Increased digital activity drove a significantly higher number of visitors to *Dateline*'s website and SBS On Demand than previous years, and watch time of stories on YouTube increased 100 per cent. The best performing social video was *Inside a Clinic for Victims of Agent Orange*, which attracted almost 200,000 video views and 2000 shares on Facebook.

Achieving both local and international recognition, *Dateline* received six awards at the New York Television and Film awards, including three Gold medals for *Getting Away with Murder?*, *World's Most Dangerous Journey* and *Lost Children of China*, and Laura Murphy-Oates was nominated for a Young Walkley Award for her film, *Canada's Missing Women*.



Small Business Secrets host Ricardo Goncalves.

Small Business Secrets

Small Business Secrets, now in its fifth series, continued to tell inspiring stories of small business, with a particular focus on the experiences of migrants and refugees. Engaging a dedicated audience from Australia's small business sector, it remained an essential resource for aspiring entrepreneurs, small business owners facing challenges, and those with a keen interest in the business sector.

The show continued to attract productive commercial partnerships and receive bi-partisan Federal, State and local government support and featured an interview with Craig Laundy MP, former Minister for Small and Family Business, the Workplace and Deregulation, who remains a strong advocate of the program on social media.

49% increase in weekly TV audiences

The series boosted its weekly television audience by 49 per cent, with a reach of 130,000 Australians; engagement on digital platforms also increased, with an average weekly post reach of 140,000 on Facebook and 5,000 weekly chapter views on SBS On Demand. Visitors to the *Small Business Secrets* website have grown more than 70 per cent and page views are up more than 60 per cent.

Extending the impact of the series, educational resources were developed to complement program segments. These are featured on the SBS Learn website as a tool to assist teachers of commerce, business and economics.

Source: OzTAM + RegTAM FTA Database, 01/07/2017-30/06/2018 + 06/06/2017 + 07/11/2017 + 27/03/2018, SBS, Tues 2030-2130 + 2130-2200, Combined Average Audiences, Total Individuals, Consolidated 28. OzTAM + RegTAM FTA Database, 01/07/2016-30/06/2017 + 01/07/2017-30/06/2018, SBS Network, Sun-Sat 0200-0200, Combined 5 minute consecutive Reach, Total Individuals, Consolidated 28. Adobe Analytics (SBS Production); 01/07/2017 – 30/06/2018; Unique Browsers, Video Total Chapter Views. Facebook Analytics, July 2017-June 2018.

WorldWatch

SBS *WorldWatch* broadcasts 47 international news bulletins on SBS and SBS VICE LAND from 42 of the world's broadcasters and in 35 languages other than English (LOTE).

All LOTE bulletins, 38 in total, are now available online on the SBS On Demand service and on SBS's language websites with all available to view for a minimum of seven days after being posted.

BBC News at Six has been added to SBS's international breakfast news line-up, supplementing SBS's unrivalled news perspective in English from six of the world's leading broadcasters: BBC, Al Jazeera, France 24, Deutsche Welle (German), NHK (Japan) and CGTN (China).

SBS News and Current Affairs maintains significant program and content supply relationships with overseas broadcasters for its WorldWatch news services.

News bulletins are accessed daily via 12 international satellites and four fibre-optic links from London and Los Angeles.

Investigations Unit

The Investigations Unit worked with all SBS News and Current Affairs programs and platforms, along with SBS Radio's language producers, to uncover a number of relevant stories, including the issues surrounding a lack of sex education for international students, high risk behaviour involving food delivery riders and the challenge of broadening acceptance in electorates that strongly opposed same sex marriage.

Extending the impact of the series, educational resources were developed to complement program segments.

These are featured on the SBS Learn website as a tool to assist teachers of commerce, business and economics.

SBS's highly regarded international and domestic sports offering united Australia's diverse communities through quality coverage of some of the world's biggest events.

Football Focus

In addition to delivering its most comprehensive coverage of the 2018 FIFA World Russia™, football remained a focus throughout the year with nearly 100 additional live matches, headlined by the continuing coverage of the Premier League. Maintaining a strong 25-54 audience on Saturday nights, key fixtures including the Merseyside and London derbies delivered strong audiences.

The very best of club football was delivered through SBS's exclusive coverage of the UEFA Champions League. Through fortnightly live match coverage, highlights show and digital offering, SBS showcased all the action as it unfolded, culminating in a dramatic final where Real Madrid triumphed over Liverpool, drawing 170,000 viewers nationally to the 4.45am timeslot – the best audience result for the final in seven years.

SBS's live match coverage was simultaneously streamed on *The World Game* app and complemented with daily news and video highlights available at *The World Game* website, along with weekly highlights on *The World Game* on Monday evenings.

Domestically, in recognition of the growing interest in women's football, 2017-18 introduced two weekly W-League matches to SBS VICE LAND's schedule, in addition to the Matildas' internationals ahead of the 2019 FIFA World Cup France™.

SBS also delivered the world feed production of Premier League team's Arsenal Tour of Australia, which achieved strong audiences across all SBS VICE LAND broadcasts and showcased SBS's quality football coverage internationally.

Source: OzTAM + RegTAM FTA Database, 06/09/2017 + 01/07/2017-11/06/2018, SBS + SBS VICE LAND, Sun-Sat 0200-0200, Combined 5 minute consecutive Reach + Combined Average Audiences, Total Individuals, Consolidated 28. Adobe Analytics (SBS Production); 01/07/2017 – 30/06/2018; Unique Browsers, Video Total Chapter Views. OzTAM + RegTAM FTA Database, 08/10/2017-25/03/2018, SBS + SBS VICE LAND, Sun-Sat 0200-0200, Combined 5 minute consecutive Reach + Combined Average Audiences, Total Individuals, Consolidated 28.

Tennis

Cementing its reputation for bringing Australians premium international sporting events, SBS added tennis to its growing portfolio, acquiring exclusive rights to the US Open Tennis and Roland Garros French Open Tennis Grand Slams, for Australians to once again enjoy free-to-air. Both tournaments were broadcast live on SBS and on SBS On Demand, receiving overwhelmingly positive audience feedback and reaching a total of nearly two and a half million Australians on TV across both tournaments.

Other sport highlights

- SBS secured a second season of exclusive free-to-air television broadcast rights to the National Basketball League (NBL). An additional Saturday night match broadcast on SBS VICE LAND was added to the Sunday match on the main channel, increasing overall television ratings by 43 per cent across the season.
- SBS extended its rights to broadcast the exclusive free-to-air Wallabies Rugby Union tests in November and December, drawing strong audiences to the late night/early morning timeslot.
- Lawn bowls returned to SBS on Sundays, with an hour long highlights show scheduled across 20 weeks. SBS renewed its partnership with *The Bowls Show* for a third season and also extended the coverage, showing the 2018 Australian Open live in June.
- Saturday afternoon sport timeslot welcomed the introduction of the FIG Gymnastics World Cup events and International Skating Union events which delivered audience growth.



Tour de France 2017.

Tour de France

Now in its 27th year, SBS broke new ground in 2017, with every second of the Tour de France broadcast from start to finish for the very first time. Complete stages of the race were live streamed via the Skoda Tour Tracker app and SBS On Demand, with additional hours featured on SBS's main channel. The world's most iconic cycling event attracted a loyal and devoted audience across multiple platforms - television audiences grew consistently for the third year achieving average audiences of 277,000 for its live stages and video consumption across digital platforms increasing by 24 per cent.

Other Cycling events shown on SBS:

- La Vuelta 2017
- UCI Road Worlds 2017
- Herald Sun Tour 2018
- Paris-Nice 2018
- Tour of Flanders 2018
- Paris-Roubaix 2018
- Liege-Bastogne-Liege 2018
- Tour of California 2018
- Fleche-Wallonne 2018
- Criterium du Dauphine 2018
- Amstel Gold 2018
- Cape Epic MTB 2018
- Australian Road Nationals 2018

Documentaries

SBS documentaries continued to push boundaries and encourage national debate, with a successful year of innovation that delivered on the SBS Charter across several new formats. In 2017-18, SBS's factual programming also heralded the successful return of much-loved series that explored Australia's history, social issues and hidden multicultural worlds.



Marry Me, Marry My Family.

Marry Me, Marry My Family

This three-part series delved into the colourful worlds of cross-cultural weddings, which represent more than 30 per cent of Australian weddings today. Following the experiences of six couples as they try to embrace their Australian identity, whilst staying true to their culture and family, the series aimed to help Australians to better understand the complexities of multicultural relationships.

“It is often said Australians love seeing themselves on screen... and it's for this reason that I hope *Marry Me, Marry My Family* gets the audience it deserves. Because this is the Australia of today.”

Louise Rugendyke, Sydney Morning Herald, 1 January 2018



Who Do You Think You Are? series nine

This popular genealogy series returned for a ninth series featuring prominent Australians – Noni Hazlehurst, Patti Newton, Todd McKenney, Justine Clarke, Dr Charlie Teo, Natalie Imbruglia, Ernie Dingo and John Jarratt. Travelling both far and wide and closer to home, these personal stories reflected the cultural melting pot of contemporary Australia and attracted more audiences than the previous two series, with an average combined audience of 689,000.

The Obesity Myth

Fifty years ago obesity barely existed. Today, almost two out of three Australian adults are either clinically obese or overweight. This three-part series

challenged the views that obesity is the result of lifestyle choices, exploring why, in the midst of a global obesity epidemic, obese people are judged, criticised and shunned, rather than being supported to improve their health.

Following the activities of medical staff and patients at Melbourne's public hospital, Austin Health, the series explored new research being introduced to treat obesity. Through stories of hope, determination and adversity, it revealed the broader challenges facing Australian society and medical systems trying to tackle the global obesity epidemic. The series performed well, attracting a combined average audience of 451,000.

WDYTYA? participant Noni Hazlehurst.

Source: OzTAM + RegTAM FTA Database, 01/01/2018-05/06/2018 + 17/04/2018- 05/06/2018 + 13/09/2016-01/11/2016 + 04/08/2015-22/09/2015, SBS, Tue 1930-2030, Combined Average Audiences, Total Individuals, Consolidated 28 2016 + 2018, Consolidated 7 2015.



The Mosque Next Door.

"SBS has always been the best channel to see programs that portray a view of multicultural Australia liable to broaden personal horizons and force viewers to re-examine their deep-seated prejudices."

Ben Pobjie, Sydney Morning Herald, 30 October 2017



Outback Rabis.

Untold Australia series three

SBS's strand of observational documentaries returned to uncover more of Australia's hidden multicultural worlds. From Rabbis venturing into the outback and the colourful world of Australia's Lebanese Beauty Pageant, to the unique cultures of the Australian Cocos Keeling Island and Mirrabooka Police's specialist Multicultural Unit, the series added a rich and layered understanding of several diverse communities.

Interactive text-based companion documentary *Nobody Loves You More Than Me: Finding Margarete* followed the story of Anne Zahalka, one of Australia's most respected photo-media artists, who explored the story of her own grandmother who disappeared during World War II.

The Mosque Next Door

For the first time on Australian television, SBS was given unprecedented access to an Australian mosque. Brisbane's Holland Park Mosque is the oldest continuously working mosque in Australia

...and was watched by more than 1.1 million Australians...

and this insightful three-part series, opened its doors for a look at a year in the life of the people inside, with the aim of tackling prejudice and deepening cultural understanding of the Islamic faith. The series particularly resonated with stakeholders, and was watched by more than 1.1 million Australians.

Source: OzTAM + RegTAM FTA Database, 08/11/2017-22/11/2017 + 04/09/2017-18/09/2017, SBS, Wed 2030-2130 + Mon 1930-2030, Combined 5minute consecutive Reach + Combined Average Audiences, Total Individuals, Consolidated 28.

Food

SBS dished up a diverse food offering across the SBS main channel, Food Network and SBS On Demand, building on its strong heritage of exploring cultural insight through cuisine.



Food Safari Earth.

Shane Delia's Recipe for Life

A new series for 2017-18 followed the professional and personal life of Maltese-Australian chef Shane Delia, as he embarked upon a number of projects in his hometown of Melbourne. As well as overseeing the operation of his high-end Middle Eastern restaurant, launching a new kebab chain, and caring for his family, the series explored Shane's journey in launching *Feed the Mind* – a project focused on improving the health of his kids, his community and his customers – one meal at a time.



Chef Shane Deliah.

Luke Nguyen's Food Trail

SBS food favourite, Luke Nguyen returned for a cultural exploration of personal influences, tracing his life and career from where it all started in Sydney – moving to Saigon and then onto Hong Kong. Joined by close friends, celebrated local chefs, and his family, the 13-part series followed Luke as he explored his rich history, whilst collaborating with celebrated local chefs to dish up a variety of Asian and Caribbean cuisines.

“A good measure of any cooking show is how hungry it makes you, irrespective of how full you are. *Luke Nguyen's Food Trail* succeeds on that count; if you've any taste at all for fresh, zesty Asian fare – and who doesn't? ”

Annabel Ross, Sydney Morning Herald, 23 March 2018



Gourmet Farmer presenter Matthew Evans.

Gourmet Farmer series four

The fourth series of this popular food show followed former food critic Matthew Evans as he opened his own farm-to-table restaurant *Fat Pig Kitchen* in Tasmania. Across 10 episodes, Australians immersed themselves into Matthew's family life, as he aimed to serve up only what he grows and rears on his own farm. The series delivered an average combined audience of 464,000; a 61.1 per cent increase on the 2017 timeslot average.

Food Safari Earth

SBS's longest running food series, hosted by Maeve O'Meara, returned with Australia's first primetime vegetarian series focused on multicultural delights. From authentic home cooks who have migrated from Ethiopia, Syria, Turkey, Indonesia and Sri Lanka, to hatted-restaurant head chefs including Danielle Alvarez, Martin Benn and Tetsuya Wakuda, the series uncovered both ancient methods passed down through generations, alongside science-inspired dishes from around the world. The series built on the success of previous series, reaching nearly 2.5 million Australians.



“The popular food show has returned to SBS for its sixth season, with *Food Safari Earth*. Once again the show mixes chefs and home cooks from a variety of cultural backgrounds, all cooking up a storm of exotic dishes. ”

Alexandra Spring, The Guardian, 19 October 2017

Food Safari Earth presenter Maeve O'Meara.

Food Network

Food Network offered all Australians unprecedented access to food, entertainment and travel content inspired by cultures from across the world, whilst championing fresh talent with new local offerings.



Chef Ben Milbourne.

Food Lab by Ben Milbourne

Ben Milbourne took viewers on a culinary and scientific journey, transforming the taste and texture of food through molecular gastronomy. The second offering of this local series reached 1.9 million Australians in its premiere run on the Food Network.

Reaching new audiences

Food Network maintained its average reach of more than 4.6 million Australian viewers each month, remaining a key driver for SBS to reach new audiences and grow a more multicultural audience overall.

In an efficient outcome for the wider organisation, Food Network generates a commercial profit, enabling SBS to further invest in distinctive Australian content across the network, with cross-promotional activity on the channel engaging more Australians with the SBS offering on other free-to-air channels.



Chef Jack Stein.

Food festivals

Food Network continues to participate in key consumer food festivals across the country, including *Taste Festival* and *Margaret River Gourmet Escape*. This allows the channel to engage directly with its national audience in a food-focused forum, giving viewers the opportunity to connect personally with Food Network on-air talent and initiatives.

Food Network increased its investment in local programs that explored the cultures and produce of Australia.

Born to Cook: Jack Stein Down Under

This new series followed Jack and Rick Stein as they journeyed through Western Australia's south-west and the Southern Forests to meet the producers at the helm of the foodie revolution defining the region. More than 1.2 million Australians enjoyed the program and a second series has been commissioned.

Source: OzTAM + RegTAM FTA Database, 01/06/2017-30/06/2018 + 02/07/2017-01/02/2018 + 20/11/2017-20/05/2018, SBS Food Network, Sun-Sat 0200-0200, Combined 5minute consecutive Reach + Combined Average Audiences, Total Individuals, Consolidated 28

Drama

SBS drama explored issues affecting Australia and the world today through powerful storytelling, often featuring communities who rarely see themselves reflected in mainstream media. SBS dramas showcased both esteemed and new Australian creative talent, with the aim of encouraging a greater appreciation of difference. Diverse international series also remained a priority, particularly on SBS On Demand, with 75 per cent of drama in languages other than English (LOTE).

Acclaimed Australian drama

SBS's growing slate of thought-provoking local stories continued with the premiere of two four-part series *Sunshine* and *Safe Harbour*. Addressing issues at the very core of the SBS Charter, both dramas also showcased Australian talent from diverse backgrounds (see pages 27 and 31 for more).

Homecoming Queens

SBS premiered its first commission for SBS On Demand, *Homecoming Queens*, created and co-written by Michelle Law and real-life best friend Chloë Reeson. Inspired by their own friendship and health experiences, with a little creative license, the seven-part series shared the lives of two twenty-somethings as they navigate adulthood after life-changing illness. A female-driven creative team and culturally diverse cast brought a range of different perspectives to the narrative. The series received widespread praise from stakeholders and audiences, with a special subsequent feature-length broadcast on SBS VICELAND.



Berlin Station.

Diverse international offering

SBS remained Australia's home of diverse international drama, building on its strong history of bringing audiences a selection of programs they wouldn't find anywhere else. In recognition of evolving consumption trends and appetite for binge watching, drama series were made available for Australians to consume across multiple platforms at a time and on a device of their choice. Acclaimed series exclusively available across multiple platforms included *Knightfall*, *Berlin Station* and *Counterpart*.

In addition, SBS On Demand premiered an extensive selection of first run LOTE titles, including *The Bureau*, *The Bridge* and *Monster*, totaling 75 per cent of the streaming platform's portfolio. Additional English titles, including *The Handmaid's Tale* and *The Good Fight* remain an essential part of SBS's content offering to bring to Australians quality drama series that speak to the SBS purpose and to engage additional audiences with the broader network. Of those audiences who watched dystopian drama *The*

Handmaid's Tale on SBS On Demand, almost 25 per cent went on to watch a LOTE drama, an SBS commissioned Australian series or an SBS current affairs program.

SBS cleverly stole a march on everyone by establishing SBS On Demand, its streamer creating a premium programming option centred around complete seasons of elegantly subtitled international dramas, mainly high-end crime shows.

Graeme Blundell, *The Australian*, 8 December 2017



Homecoming Queens.

Digital Storytelling Innovation

SBS's digital storytelling remained a core vehicle for SBS's Charter-led stories using digital innovation and immersive technology to place audiences at the heart of diverse experiences and create a deeper connection.

Digital Creative Labs

SBS's Digital Creative Labs launched several distinct projects across the last 12 months. A particular highlight was *Belongings*, partnering with Google's Creative Lab and the Biennale of Sydney 2018 to create a companion piece inspired by Ai Weiwei's artwork *Law of the Journey*. The documentary installation, housed at Sydney's Cockatoo Island, told the personal stories of six individuals, all of whom had personal experiences with the refugee crises. Innovative technology enabled audiences to consume stories in a multiuser, large scale environment using their smartphones as a navigation device and the project was available in seven languages: English, Mandarin, Cantonese, Hindi, Punjabi, Arabic and Vietnamese.

Online Documentaries

SBS Online Documentaries have ongoing relevance, reaching broad new digital audiences whilst amplifying themes explored across the network.

K'Gari was released as a companion piece to NITV's *You Are Here* landmark documentary series (see page 26 for

more), and *Nobody Loves You More Than Me: Finding Margarete*, an interactive text-based documentary released as part of the *Untold Australia* documentary season (see page 39 for more).

Online interactive feature *A Violent Act* explored an unsolved double homicide of two Sydney-based Singaporean students, Tony Tan and Chow Lyang Tay in 2003. With an independent reflection of the case conducted by investigative journalist Malcolm Knox, the interactive feature also included a personal recount from Ram Tiwary, the students' flatmate who was charged, imprisoned for eight years, and subsequently acquitted of murder by the NSW Court of Criminal Appeal in 2012, alongside archival images, police records, and video clips.

Across the past 12 months, *The Boat* (2015) was selected by the Australian Government Department of Education and Training as a schools resource as part of the Australian Curriculum and continues to garner international accolades, including prestigious recognition by BBC Radio 4's *Saturday Review program*.



Nobody Loves You More Than Me: Finding Margarete.



A Violent Act.



Belongings.

NITV

NITV is Australia's home of First Nations storytelling, sharing the world's oldest continuing culture through a unique Indigenous lens. Delivering trusted news and important stories to all Australians across its programming, in 2017-18 NITV also achieved a greater amplification of Aboriginal and Torres Strait Islander content across the SBS network, growing audience reach and encouraging national conversation.

Trusted Indigenous News and Current Affairs

With the aim of reaching more Australians and making a greater impact across all platforms, NITV operates its Indigenous News and Current Affairs (INACA) service via one newsroom, with multiplatform Aboriginal and Torres Strait Islander video journalists equipped with multiple capabilities to deliver across television, radio and online.

INACA's digital output model evolved further to connect audiences with content in a format and on a platform of their choice. This year, there was a significant increase in the quality and volume of online news stories and news video packages designed exclusively for audiences on social media using mobile devices.

The Point

NITV's flagship news and current affairs program *The Point*, returned for its fourth series, featuring new hosts, social commentator John Paul Janke and NITV journalist Rachael Hocking. The revised weekly one-hour panel format continued its commitment to deliver agenda-setting original journalism and special investigations, exploring the latest issues impacting Aboriginal and Torres Strait Islander Australians from a range of informed and trusted perspectives.

Opportunities to connect with audiences on social media drove new ways of audience engagement, increasing relevance to a younger audience and maximising returned value for investment in INACA programs. In addition to its linear broadcast, *The Point* was made available in its entirety through Facebook Live, attracting up to 25,000 additional weekly viewers and cameras used to produce exclusive 'in-break' Facebook Live segments enabled the social media presenter to engage live and directly with social audiences.

Source: Facebook Analytics, July 2017-June 2018.

NITV News

Hosted by Natalie Ahmat, *NITV News* delivered daily news of importance, in addition to a speech from Yothu Yindi Foundation Chairman and Yolngu Elder, Dr Galarrwuy Yunupingu. A range of aligned stand-alone programs, including an NITV Youth Forum, Opening and Closing Programs and news broadcasts complemented the festival coverage and a strong presence of SBS and NITV on the ground in Arnhem Land, Queensland, provided a key opportunity for audience and stakeholder engagement.

Prime Minister and Leader of the Australian Labor Party, the Hon Bill Shorten MP, in addition to a speech from Yothu Yindi Foundation Chairman and Yolngu Elder, Dr Galarrwuy Yunupingu. A range of aligned stand-alone programs, including an NITV Youth Forum, Opening and Closing Programs and news broadcasts complemented the festival coverage and a strong presence of SBS and NITV on the ground in Arnhem Land, Queensland, provided a key opportunity for audience and stakeholder engagement.

#AlwaysWillBe

NITV reflected the diversity of perspectives held on Australia Day with the aim of encouraging meaningful conversations about the nation's history and national identity. Programming included the *Sunrise Ceremony* live from Sydney's North Head simulcast on both NITV and SBS's main channel, *NITV News* live from the official Australia Day activities at Sydney's Barangaroo and digital and broadcast news coverage from across Australia, in addition to a dedicated schedule of themed programming in prime time.

One of NITV's most successful ever social campaigns, *#AlwaysWillBe*, drove significant discussion, securing a Facebook reach of 5.1 million people, with a single video generating more than 830,000 views.



The Point presenters John-Paul Janke and Rachael Hocking.



NAIDOC WEEK

NITV marked NAIDOC Week 2017 with a special slate of programming and broad scope of national on air coverage, which explored the theme: *Our Languages Matter*.

Alongside coverage of the NAIDOC Ball, The Laura Festival and Cairns Indigenous Art Fair, NITV brought audiences extensive INACA coverage of activities country-wide, including four episodes of *The Point* live from Far North Queensland.

Ten episodes of NITV's Logie- nominated series *Little J & Big Cuz* aired in the Indigenous languages of Djambarrpuyngu, Pitjantjatjara, Arrernte, Walmajarri, Yawuru and Palawa Kani across the week, in addition to several themed documentaries, including *Going Places with Ernie Dingo*, *Ailan Kastom* and *Zach's Ceremony*.

Zach's Ceremony.



Grace Beside Me

NITV premiered its first ever scripted live-action commission *Grace Beside Me* - a family-friendly coming-of-age story combining adventure, comedy and drama, aimed at 8-12 year olds. Adapted from the award winning novel by Sue McPherson, the series followed 13-year old Fuzzy Mac, who with one foot in the Indigenous realm of culture, Country, and spirits, and the other firmly planted in the world of a 21st century teenager, realises she belongs to both in her own unique way.

To extend the impact of the series, SBS Learn created a series of aligned classroom resources and support materials, an online campaign and targeted newsletter distributed through SBS Learn's networks and hosted a school screening for Ultimo Public School.

The drama was strategically paired with a season of family movies to extend the viewing experience on Friday evenings, including films *Rabbit Proof Fence* and *Hunt for the Wilderpeople*, which proved successful with audiences.

"As a parent it's wonderful to watch a kids' TV show where so many of the faces and positive images of parents and librarians and teachers are Indigenous."

Mandy Nolan, Mamamia, 13 February 2018

Digital growth

NITV's successful experimentation with new formats increased engagement with younger audiences and contributed to overall strong audience growth, including an all-time record of more than 400,000 unique browsers visiting the NITV website in March. Social media platforms remained a key driver delivering approximately three quarters of the website's traffic, reflecting the strategic investment in building strong audience engagement on Facebook, Twitter and Instagram over the past three years.

Growing consumption of NITV content on SBS On Demand remained a focus, with a new content marketing strategy delivered through Twitter and Instagram activity delivering positive results, particularly for commissions *Grace Beside Me*, *We Don't Need A Map*, *Roots*, *Occupation Native* and *Servant or Slave*.

NITV further experimented with new technologies and storytelling methods to extend the reach of its commissioned programming. Virtual reality piece *Hunt for the Yidaki* was produced as an accompaniment to documentary *Westwind: Djalu's Legacy* and was presented at the Melbourne International Film Festival.



Over the Black Dot presenters Owen Craigie, Djuro Sen and George Rose.

Connecting with communities through sport

Sport is a vehicle to promote reconciliation and shared success for both Aboriginal and Torres Strait Islander and non-Indigenous audiences. NITV promotes healthy heroes and local sports content otherwise not a focus for other broadcasters and commercial media, including providing a different focus for the Australian Football League (AFL) and National Rugby League (NRL).

NITV's landmark sports offering, *Marn Grook Footy Show*, moved to a new timeslot and added Derek Kickett

to its panel, joining Grant Hansen, Leila Gurruwiwi and Shelley Ware as they brought Australians all the action and analysis from the AFL season. *Over The Black Dot* also returned in a new timeslot, as Djuro Sen, George Rose and Owen Craigie delivered the latest news and insights from the NRL.

As well as local level NRL participation and pathways, NITV broadcast extensive coverage of the community and cultural sporting event the *Koori Knockout* for its 10th year, and partnered with the AFL to broadcast second tier and community leagues.

SBS VICELAND

SBS VICELAND featured diverse global content with a distinct tone that connected younger audiences with the world around them. In 2017-18, the channel delivered record audiences, achieving its best ever performing months and hitting all-time highs on SBS On Demand. Strongly aligned to SBS's Charter, SBS VICELAND increased its culturally and linguistically diverse (CALD) offerings, with content themes focusing on cultural exploration and integration and news and current affairs, in addition to programming in languages other than English (LOTE).



The Feed hosts Michael Hing, Laura Murphy-Oates, Marc Fennell, Jeannette Francis and Patrick Abboud.

Award winning news and investigations from Australia and abroad

At the cutting edge of journalism, SBS VICELAND is the home of the Walkley Foundation Award-winning work of *The Feed*, which continues to engage younger audiences with its irreverent take on the news and issues that matter to them (see page 35 for more). This was complemented by the Emmy-Award winning political satire of *Full Frontal with Samantha Bee* and the Peabody Award-winning *VICE News Tonight*, whose coverage of the Charlottesville race riots was praised as an 'unflinching look at one of the most consequential weekends in recent American history.' Its exclusive access to the investigative journalists uncovering the Panama Papers provided previously unseen accounts of how one of the biggest data leaks in history was revealed to the world.

A world of entertainment, no matter the language

SBS VICELAND continued to be the home of some of the most talked about comedy series of the year including *Atlanta* and *Search Party*, continuing to innovate with its release and scheduling of content, including making complete seasons available on SBS On Demand, as well as fast-tracking series as close to international broadcast as possible, often within hours.

Australians embraced the long-running dating show *If You Are The One*, and the channel also introduced audiences to new and increasingly unique examples of global LOTE formats, including documentary musical series *Stories from Norway*, the original Korean version of *The Good Doctor*, and new series *Chinese Dating* where the matchmaking is left up to the parents.

Cultural explorations

SBS VICELAND programs share a common theme of reaching beyond geographical borders to explore audience curiosity, bringing a diverse range of voices and perspectives to the

channel, from the Mexican basketball leagues of *The Last Shot* and the frontline action of *Fighting ISIS* to the secret journey into North Korea's Labour Camps and *Brexit Stage Left*'s comedic road trip through Europe. Making a significant contribution to the channel's CALD programming, which averaged 71 per cent of hours each month, the SBS VICELAND output arrangement provides exclusive, Charter-inspired programming free to all Australians and not available elsewhere.

Making big moments even bigger

Supporting wider network priorities including key commissioned titles, SBS VICELAND has assisted in amplifying main channel series such as *Dateline*, *The Family Law*, *Filthy Rich and Homeless* and *Struggle Street* – contributing up to 25 per cent of additional viewers and diversifying the audience profile engaging with these programs. The 17-hour *The Ghan: The Full Journey* broadcast built on the buzz generated by the main channel premiere, enthralled viewers on social media, and delivered the channel its highest rated daytime program in its history.

Source: OzTAM + RegTAM FTA Database, 01/07/2017-30/06/2018, SBS + SBS VICELAND, Sun-Sat 0200-0200, Combined Average Audiences, Total Individuals, Consolidated 28.

SBS Television and Digital Content

Awards

Sunshine
2017 AACTA Awards: Best Mini Series

Safe Harbour
2018 TV Week Logie Award: Most outstanding Supporting Actor:
Hazem Shammam

Deep Water: The Real Story
MIFO LGBT FILM FESTIVAL 2017
FORUM DES IMAGES (SERIES MANIA) 2017

My Grandmother's Lingo
2017 Walkley Foundation Award: Multimedia Storytelling

Is Australia Racist?
2018 Realscreen Diversity and Inclusion Award

The Truth About Racism
2017 Accolade Award of Excellence

Little J & Big Cuz
2018 TV Week Logie Award: Most Outstanding Children's Program
2017 ATOM's Best Children's Television Program Award

We Don't Need a Map
2017 Margaret Mead Documentary Film Festival New York
2017 UN Media's Promotion of Indigenous Rights and Issues Award

Occupation: Native
2017 SPA Series Documentary of the Year Award

Connection to Country
2017 EIFFA's Feature Film People's Choice Prize

Servant or Slave
2017 Antenna Documentary Festival's Audience Choice Award

Black Divaz
2018 Mardi Gras Film Festival's Best Documentary Award 2018

Zach's Ceremony
2017 ATOM's Best Documentary Award

Cold Justice
2017 UN Media's Best TV Documentary Award

The Point – Elder's Game Story
2017 Human Rights Award

NITV News' SA Nuclear Waste Dump story:
2017 Multicultural and Indigenous Media Awards: Best Reporting

NITV's Queensland Correspondent, Ella Archibald-Binge:
B&T's 2018 30 under 30 Journalist/Producer Award / Grand Prix Award

Subtitling

In order to provide multilingual and multicultural television services that inform, educate and entertain all Australians, as well as English-language programming, SBS broadcasts English-language subtitled non-English programming.



Chef Luke Nguyen.

Programs in languages other than English (other than SBS's *World Watch* schedule) are made accessible to a wider Australian audience through English subtitles, enabling audiences, regardless of their cultural provenance, to access programs in-language. SBS predominantly uses subtitles, rather than voice over (or dubbing), as it retains the linguistic and cultural integrity of the original programs and allows for effective cross-cultural communications.

In 2017-18, SBS subtitled its first ever acquired program, the critically-acclaimed *The Handmaid's Tale* into Simplified Chinese, with both season one and season two available via SBS On Demand. In a unique partnership with Western Sydney University, SBS worked with postgraduate students studying Audiovisual Translation to give native Mandarin speakers a new perspective on the nuanced dialogue within the dystopian drama. Students gained valuable experience in translation while receiving mentoring and practical credits required for their degree studies.



The Handmaid's Tale with Simplified Chinese subtitles.

SBS:

- 1,100 hours of programs with subtitles;
- 26 hours of re-narration into English;
- 6,240 hours of closed captions.

SBS VICELAND:

- 1,417 hours of programs with subtitles;
- 1,538 hours of closed captions.

NITV:

- 947 hours of programs with subtitles;
- 737 of closed captions.

Digital and Online:

- 309 hours of programs with subtitles;
- 22 hours of closed captions.

SBS Radio and Language Services

In 2017-18, SBS Radio upheld its strong reputation as the voice of modern multicultural Australia. This involved finalising a review of services to reflect the needs of established and newly arrived migrant communities; and providing invaluable radio and digital offerings in 68 languages to the nearly five million Australians who speak a language other than English.

SBS Radio Service Review

For SBS Audio and Language Content (ALC), 2017-18 was a period of significant transformation as it implemented the SBS Radio Services Review to evolve both language services and platforms of delivery.

In 2012, SBS committed to revising its radio schedule at each subsequent Australian Census to ensure the scheduling of languages reflects the changing face of Australia, which has received 1.3 million new migrants between 2011 and 2016 and seen the number of people who speak a language other than English at home grow by 950,000 over the same period to nearly 4.87 million.

On 20 November, following extensive community and stakeholder consultation, SBS launched its revised radio services. As revealed by the Census data, the majority of new arrivals in the fastest growing language communities were aged 25-54; this influenced ALC's strategy to accelerate investment in digital content and re-align services to meet the needs of different communities.

As part of the review, 12 languages were discontinued and seven languages were added to the service: Karen, Tibetan, Hakha Chin, Mongolian, Kirundi, Rohingya and Telegu.

Language content featured on SBS Radio and digital services remains primarily Australian-focused, covering news, cultural and social stories of interest to the community in Australia. Some languages are now digital first, while others will remain focused on crafting entertaining and informative radio programs for older audiences.



"I strongly believe that [SBS Radio Kirundi] will be beneficial for our communities as well as life changing."

Dr Nadine Shema. Great Lakes Agency for Peace and Development International, 22 September 2017

Digital acceleration

The reinvestment of funding into online, video, podcasting and social media has generated strong growth. A total of 28 million unique visitors engaged with SBS Radio's suite of audio and language websites across the past 12 months, delivering a 23 per cent increase year-on-year, with average monthly traffic of over 2.8 million unique visitors.

Continued investment into digital producers employed across language programs, plus additional resource for specific content initiatives, has enabled SBS's language services to tailor audio and language content for digital platforms including web, social and mobile. As a result, language sites reached record audience numbers, achieving an average of 1.8 million unique visitors each month.

Platform development achieved an average of 2.9 million audio plays and downloads every month – a 16 per cent increase year-on-year and language

content streaming and podcast services are now available on more than 12 partner platforms. Upgrades to workflows, driven by SBS Technology, reduced the publishing time of podcasts from 20 minutes to five minutes.

SBS Radio created special offerings to complement and extend the conversations across the network. SBS French presenter Christophe Mallet worked collaboratively with the Tour de France television team to produce an event podcast that was embraced by thousands of cycling fans. The daily 30 minute wrap of each stage, which featured interviews with riders, journalists and fans proved popular on iTunes, securing the number one spot in the Sports Charts in iTunes Australia.

Digital investment to increase accessibility of SBS's audio and language content has seen consistent improvement to audience experience and platform delivery (see page 56 for more).

Source: Adobe Analytics (SBS Production); 01/07/2017 – 30/06/2018; Unique Visitors. Adobe Analytics, Google Analytics, Soundcloud, Tune In Radio, Whooshkaa, 01/07/2016-30/06/2017+01/07/2017-31/08/2017+01/05/2018-30/06/2018, Audio Play, Total Events, Listens, Stream Starts, Total Listens. Feedburner, 01/07/2016-30/06/2017+01/07/2017-31/08/2017, Unique Downloads. Feedpress, 01/05/2018-30/06/2018, Unique Downloads.



SBS RADIO AWARDS

- Australian Multicultural Marketing Awards (AMMAS) Youth Award – SBS National Languages Competition
- Australian Multicultural Marketing Awards (AMMAS) Public Sector Award, Communities Category – SBS Celebrates Lunar New Year
- NSW Multicultural Media Awards – SBS Spanish, The untold story of the SBS broadcaster who died on 9/11
- NSW Multicultural Media Awards – SBS Vietnamese, Exploitation of International Students
- New York Radio Awards finalist – SBS Thai, Happy Endings

Loy Krathong Festival, Sydney.

SBS Arabic24

SBS Arabic24 increased its lead as the most listened to radio network for Arabic-speaking Australians with a weekly market share of 22 per cent – 10 per cent ahead of the second most popular stations in Sydney and Melbourne. With a new schedule, including a fresh presenter line-up and partner content from Monte Carlo Doualiya (part of the Radio France International Stable) to complement its existing partner content from BBC Arabic, the station resonated with audiences, with online growth averaging 180,000 unique visitors to the website each month.

SBS Arabic24 broadcaster-presenter Heba Kassoua's multiplatform story *My Sister's Wedding in War-Torn Syria*, chronicling her first journey back to her homeland of Syria since departing in 2005, provided an opportunity to explore a longer form of storytelling, which was also repurposed into a 23 minute program for SBS television.

Distinctive investigations

ALC's audio, video and online content engaged Australians in conversations about important issues, with a number of distinctive stories garnering wider audience and industry recognition. Through strong community relationships, SBS's trusted radio broadcasters authentically reflect the communities they serve, enabling access to several exclusive stories in Australia and from around the world.

Happy Endings, a special report by SBS Thai, in collaboration with SBS VICELAND's *The Feed*, traced the hidden sex work culture of Australia's Thai massage industry. Uncovering the lack of protections for workers in illegal unregistered brothels, the report was one of SBS Radio's highest performing pieces of content of the year and was recognised as a finalist at the prestigious 2018 New York Festivals Radio Awards.



SBS Arabic24 presenter Heba Kassoua.

Launch of Viva!

A new weekly series for podcast, radio and online, VIVA! launched to engage older Australians who speak a language other than English with information, issues, lifestyle and wellbeing stories on a wide range of relevant topics. The weekly series has been particularly successful with Australians with a European background, along with those who speak Mandarin, Cantonese, Arabic and Vietnamese.

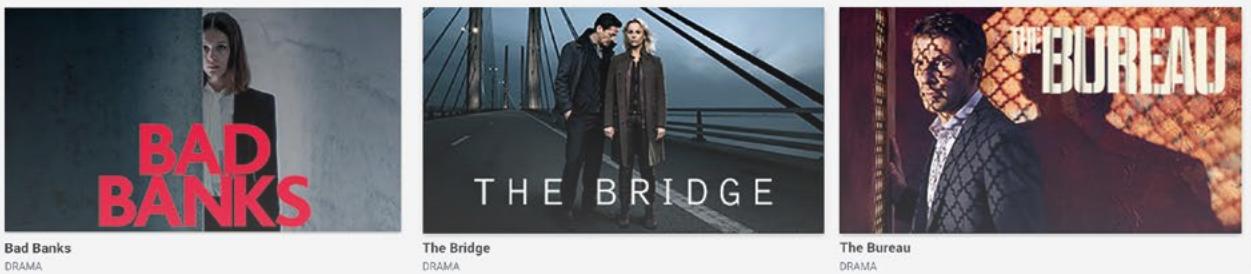
Innovative activations

The Harmony Tree, an interactive, multi-player VR experience, explored the diversity of cultures in Australia. By sharing a fusion of cultural words and phrases, players are required to collaborate to help grow a small sapling into a tree, encouraging a greater awareness of multiple languages. It is a playful way of engaging Australians of all ages and cultural backgrounds with the diversity of the Australian community.

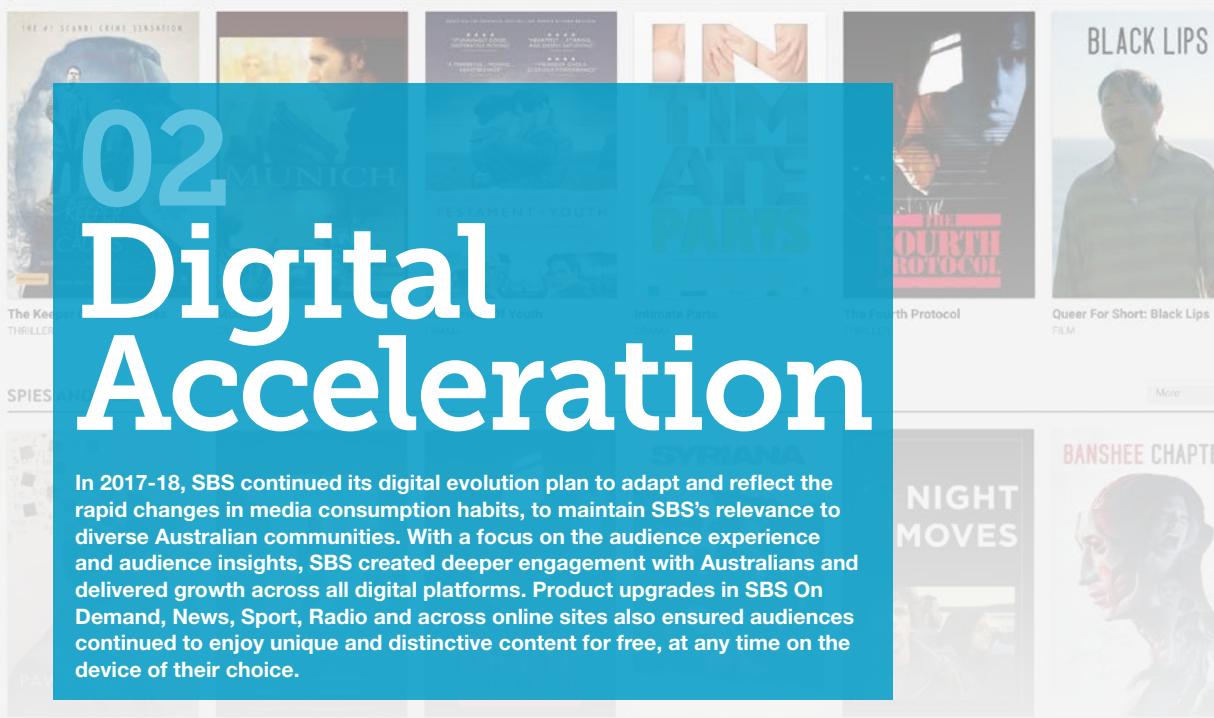
Source: Adobe Analytics (SBS Production); 01/07/2017 – 30/06/2018; Unique Visitors. Adobe Analytics, Google Analytics, Soundcloud, Tune In Radio, Whooshkaa, 01/07/2016-30/06/2017+01/07/2017-31/08/2017+01/05/2018-30/06/2018. McNair Research: June 2017.



PROGRAMS



POPULAR MOVIES



In 2017-18, SBS continued its digital evolution plan to adapt and reflect the rapid changes in media consumption habits, to maintain SBS's relevance to diverse Australian communities. With a focus on the audience experience and audience insights, SBS created deeper engagement with Australians and delivered growth across all digital platforms. Product upgrades in SBS On Demand, News, Sport, Radio and across online sites also ensured audiences continued to enjoy unique and distinctive content for free, at any time on the device of their choice.

ACCELERATE DIGITAL INVESTMENT TO DELIVER GROWTH FOR SBS WITH A FOCUS ON THE AUDIENCE EXPERIENCE

Providing greater accessibility and seamless user experiences at scale was a priority for SBS On Demand, Audio and Language Content, News and Current Affairs and Sport. A refresh from a user perspective and technology investment in underlying infrastructure, ensured that SBS was able to respond to the demands of audiences without impacting on the performance and delivery of quality digital experiences.

SBS On Demand

Competition in both the domestic and international video streaming markets continued to accelerate over the past twelve months, driving audiences to increasingly adopt digital streaming, with the expectation of high quality content, convenience and seamless product experiences.

SBS On Demand remained a distinctive market proposition catering to these evolving media consumption methods amongst SBS's diverse audiences. The platform experienced a strong 99.4 per cent growth in chapter views year-on-year, engaging more audiences than ever before, as a result of continued investment in exclusive and Charter-aligned content, as well as user experience enhancements and technical upgrades.

Diverse content distinctive to SBS On Demand

In addition to programming available on a daily basis, more than 1,500 hours of online premium drama, movies and factual content were added to the SBS On Demand catalogue in 2017-18, accessible on 12 distribution platforms.

SBS takes account of the absence of diversity of content available via other streaming providers by focusing its streaming services on culturally and linguistically diverse (CALD) and language other than English content (LOTE). A wide selection of exclusive programs delivered on the SBS Charter, while also evolving how SBS's broader content offering is scheduled and distributed across television and digital platforms, including season four of *The Bridge*, which was offered on SBS On Demand a week before the linear

television broadcast. SBS On Demand supported catch-up opportunities for SBS television viewers with the vast majority of programs available for between 14 and 90 days after broadcast, and offered audiences the opportunity to live-stream key events throughout the year including the Sydney Gay and Lesbian Mardi Gras Parade and Eurovision, in addition to some of the world's biggest sporting events.

Approximately two thirds of online exclusive content added in 2017-18 was CALD programming, with more than 550 hours of movies, 300 hours of drama and almost 100 hours of factual programs. In terms of LOTE, movies and drama were significantly high with more than 450 and 250 hours added respectively. In particular, world drama proved extremely successful, with diverse series *The Bureau*, *Monster* and *Bad Banks* raising awareness of the streaming service, whilst attracting increased audiences to the broader SBS network. When looking at all online premiere and exclusive drama content, both newly acquired in 2017-18 and already in license, the proportion of LOTE is more than 75 per cent. With increasing breadth and depth in

...more than 1,500 hours of online premium drama, movies and factual content was added to the SBS On Demand catalogue in 2017-18...

SBS On Demand looks set to maintain the steady flow of European dramas to which its audience has become accustomed, with... Norwegian crime thriller *Monster* and quirky Swedish drama *Veni Vidi Vici*.

Kylie Northover, The Age, 17 May 2018

premium drama series not available anywhere else in Australia, the service registered strong growth in the genre which contributed to the service's overall growth for 2017-18.

SBS On Demand continued to offer Australians free world cinema, with more than 500 movies added during the year, curated to showcase the best of SBS television and highlight Australia's diverse communities.

In 2017-18, SBS On Demand also premiered its first two original Australian commissions: seven-part short series *Homecoming Queens* (see page 43 for more) produced by emerging filmmakers and examining themes around chronic illness, identity and friendship, co-funded with Screen Australia; and *Queer for Shorts*, a collection of short LGBTIQ+ films co-funded with Create NSW.

Source: Adobe Analytics (SBS Production); 01/07/2016 – 30/06/2017 + 01/07/2017 – 30/06/2018; Video Total Chapter Views.

Short Form Content Initiative

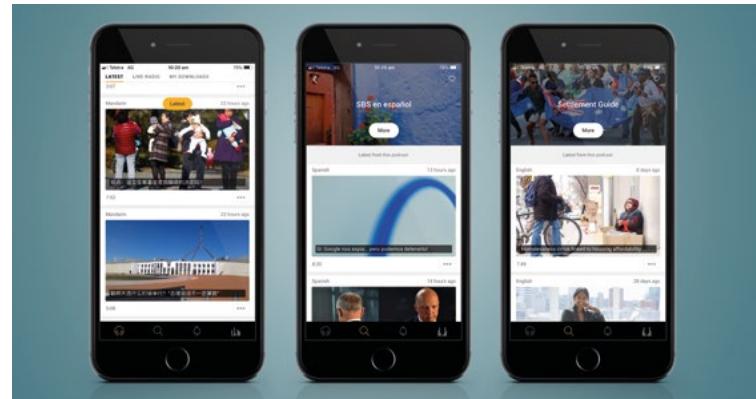
Introduced in 2017-18, the Short Form Content Initiative builds on the success of the *Diversity Talent Escalator*, providing increased opportunities for Australian key creatives from diverse communities through the commissioning and production of content for SBS On Demand.

Partnering with six of Australia's screen agencies, Film Victoria, Create NSW, Screen Queensland, Screenwest, South Australian Film Corporation and Screen Tasmania, the initiative aims to increase the career development opportunities for people from underrepresented groups, including those from multicultural, Aboriginal and Torres Strait Islander communities, disabled and LGBTIQ+ communities. Each team must include at least two creatives from a diverse background.

SBS and screen agencies will collaborate with creative teams to develop, produce and deliver a range of scripted and non-scripted projects. SBS will be encouraging bold content producers to focus on ways to provoke debate, push boundaries, surprise an audience and inspire change with programming aligned to SBS's Charter. The films will premiere on SBS's streaming platform, SBS On Demand, from mid-2019.

...provoke debate, push boundaries, surprise an audience and inspire change...

The initiative further strengthens SBS's commitment to growing diversity in the screen sector, encourages greater collaboration with screen agencies to support the local creative industry and ultimately, will influence how we tell stories on screen.



SBS Radio app.

Technology and Product Enhancements

- Successfully upgraded and re-launched major app upgrades to the suite of connected TV devices: Sony, Samsung and LG to enable easier searching, navigation and content discovery.
- New features and integration into Apple TV's TVOS app to enable Apple TV users to easily find SBS On Demand content.
- Personalised features across mobile, desktop and connected TVs allowed audiences to watch recommended dramas based on their previous viewing habits, save favourites and seamlessly enjoy them across platforms, as well as resume watching an episode or series.
- Improved presentation of live events, including a dynamic countdown before event start time and navigation improvements.
- Ceased the running of older, lower performing platforms in order to consolidate resources on the most popular platforms.
- A strong focus on stability and scalability through test automation, upgraded infrastructure to include dynamically scaling capabilities and reduced video start times and start failures.
- Commercial capability – enhanced SBS On Demand through the introduction of frequency capping and targeted advertising to deliver on content objectives.

- Introduced a rigorous process for customer service to ensure timely responses and assistance to user queries.

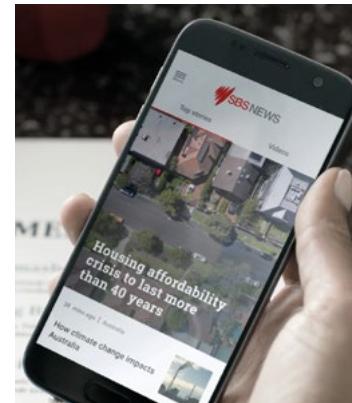
SBS Radio and Language Services

SBS Radio and language services became more accessible than ever through the new mobile app, featuring all 68 language programs and 24/7 digital radio stations: SBS Arabic24, SBS PopAsia, SBS PopDesi and SBS Chill.

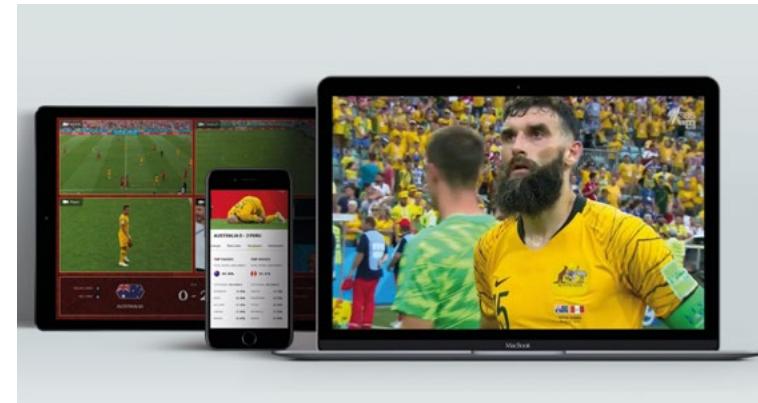
The digital investment put on demand audio content at the forefront, with an enhanced listener experience, including podcasts, play-listed content, push notifications and smart speaker audio content streaming through Amazon and Apple products.

Collaborations with SBS Technology and News and Current Affairs introduced delivery of daily audio news bulletins accessible via Amazon Echo and Apple Homepod. An expanded digital radio (DAB+) footprint ensured SBS Radio services were made available in Darwin, Canberra and Hobart (in addition to Sydney, Melbourne, Adelaide, Perth and Brisbane).

Further investment into SBS Radio's online, video, podcasting and social media, as part of SBS's digital acceleration strategy, continued to generate strong growth (see page 51 for more).



SBS News app



The World Game website.

News and Current Affairs

A major brand refresh launched all of SBS's News and Current Affairs portfolio as a multiplatform proposition across broadcast, digital and social, including new branding, graphics and set for the *SBS World News* television bulletin. Using in-depth audience research to re-design the user experience, trusted comprehensive news coverage became more accessible through several innovations.

A new-look *SBS News* website, optimised for mobile, tablet and desktop, included greater prominence and streamlined navigation, with enhanced capabilities to support the growing trend for video consumption, including live streaming of the *SBS World News* 6.30pm bulletin.

A new *SBS News* app, available across iOS and Android devices, offered a more natural user experience, intuitive navigation and greater personalisation capabilities with push notifications to keep audiences up to date with the latest and breaking news, driving our reach amongst new audiences and delighting our existing audiences.

The Feed continued to be one of the strongest online and broadcast current affairs programs; bringing in younger audiences who wanted to engage with a different perspective on social and digital platforms.

Increased investment in technology enabled live streaming of video content on social platforms such as Facebook and Twitter, and a newly introduced SBS media asset management system improved cross-platform workflows and output so SBS could bring breaking stories to audiences faster than ever before (see page 73 for more).

Sport

In 2017-18, SBS Sport strengthened its digital offering, with the organisation's flagship events providing the opportunity to significantly increase reach and consumption across platforms.

A new SBS Sport hub, created within SBS's online network, showcased the breadth of sport content available. Enhancements to all digital sports properties enabled hundreds of hours of sports to be streamed to Australians, contributed to significant increases in engagement and more connected social conversations.

The 2018 FIFA World Cup Russia™ dominated, with a rebuild of *The World Game* website and app, which rolled into a dedicated 2018 FIFA World Cup Russia™ offering, delivering huge numbers as the tournament caught the imagination of Australians. This drove the acquisition of new users with 750,000 fresh registrations secured during the period of the tournament.

The 2018 FIFA World Cup Russia™ also provided an opportunity for SBS Sport to amplify its presence on social media platforms.

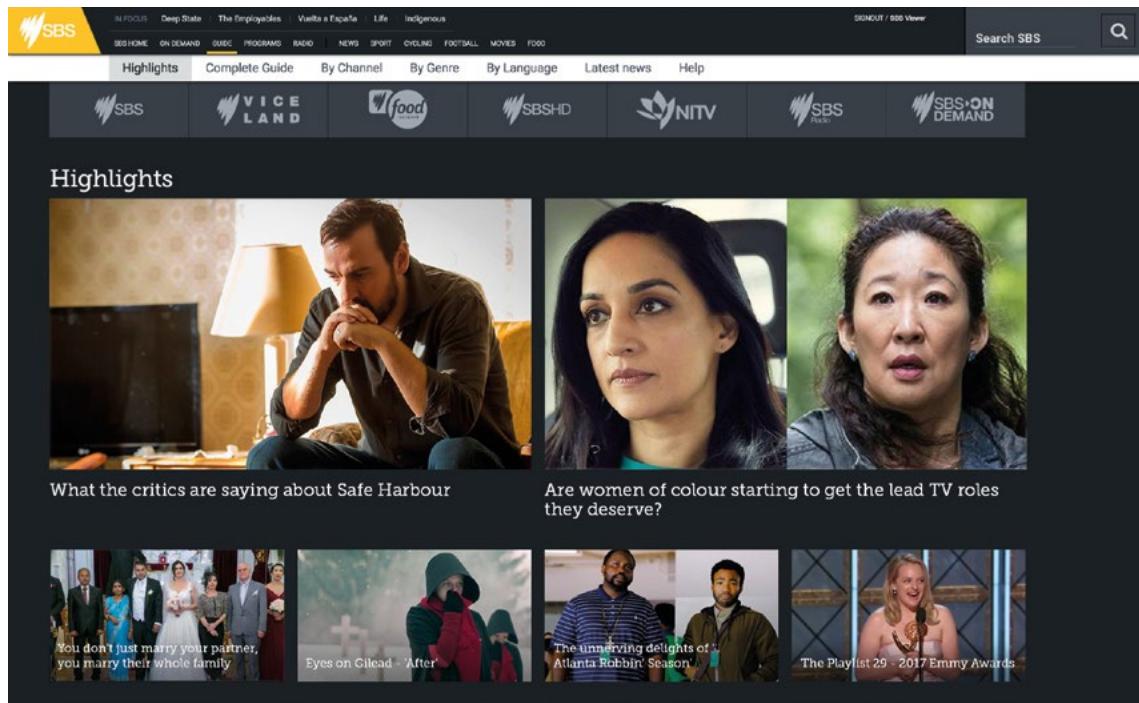
...750,000 fresh registrations during the tournament.

- A Twitter Live show delivered daily from Red Square reached significant audiences and dedicated short form highlights, as part of a Twitter Amplify deal, providing additional revenue and engagement opportunities.
- Regular Facebook Live coverage, from the heart of the Socceroos camp, brought the audience closer to the national team, and helped grow Australian followers by more than 15 per cent across two weeks.
- A rejuvenated *The World Game* YouTube page swung into action throughout the tournament and attracted more than three million views as part of a partnership with Google, growing consumption, providing SEO benefits to increase referral traffic back to sbs.com.au and generating incremental revenue.

The Tour de France 2017 was also a notable success, with the market leading second screen Skoda Tour Tracker app delivering nearly a million live streams across the 21 days (see page 37 for more).

Source: Adobe Analytics (SBS Production); 01/07/2018 – 30/06/2018; Video Total Chapter Views. Adobe Analytics (SBS Production); 15/06/2018 – 16/07/2018; Janrain IDs. Facebook / YouTube Analytics, July 2017-June 2018

INVEST IN DIGITAL CAPABILITIES ACROSS, DATA, ANALYTICS AND AUDIENCE INSIGHTS, DIGITAL MARKETING, SOCIAL MEDIA AND TECHNOLOGY



TV Guide website.

Online sites

SBS's suite of topic websites continued to explore distinctive stories offering Australians the opportunity to delve deeper into a range of issues and experiences, whilst providing a key platform to generate awareness of SBS programming.

TV Guide

The TV Guide continued to support SBS network programming with content marketing material, delivering engaging editorial to our passionate communities across movies, documentaries and drama and producing dedicated program pages for commissioned content. The Guide's podcast series focused on deepening audience engagement with SBS content; *Eyes On Gilead* - a companion to *The Handmaid's Tale*, *The Good Fight* SBS fan podcast and *The Playlist*, a program focused on movies, television and culture with a remit to feature SBS On Demand.

SBS Life

SBS Life provided key editorial support for SBS's flagship TV shows and events, including *Struggle Street* series two, *Marry Me*, *Marry My Family*, *Muslims Like Us* and *Untold Australia*. Additional content focused on Charter-based theatics, contributing a raft of diverse viewpoints on national and global conversations. Providing a platform for more culturally and linguistically diverse voices, SBS Life published articles from more than 50 new writers across the 12 month period, and a partnership with Western Sydney writers' collective Sweatshop provided further opportunities for diverse perspectives.

SBS Sexuality was an important touchstone for the LGBTIQ+ community exploring a range of key topics, with the site's Facebook page delivering huge spikes in engagement during notable events, including the same sex marriage plebiscite. With more diverse writers, both culturally and across the gender and

sexuality spectrums, the website raised further awareness and extended the conversation of SBS's coverage of the Mardi Gras, in addition to pointing readers towards key SBS commissions, including *Muslims Like Us* and *Struggle Street*.

SBS Food

SBS Food continued to amplify key food programming through in-depth features and social media content, creating video packages, recipes and dedicated articles for flagship shows, including *Taste Le Tour*, *Gourmet Farmer* series four, *Food Safari Earth*, *Shane Delia's Recipe for Life* and *Luke Nguyen's Food Trail*. This strategy resonated with Australians driving an 11 per cent increase in monthly website traffic, with an all-time record of 1.6 million unique visitors in March. The website expanded its editorial offering, launching two new sections: *Feaster*, which offered a local insight for newly-opened restaurants, bars and festivals across Australia, and *Eat Well*, focused on the latest health news.

Data and Analytics

In 2017-18, SBS continued to implement organisation-wide data strategies to build on its leadership in digital delivery, including the progressive roll out of mandatory registrations to access our key digital platforms - SBS On Demand, *The World Game* and the 2018 FIFA World Cup Russia™ and Skoda Tour Tracker apps. Single sign-on functionality enabled audiences to login and access content via email or through social profiles across all SBS digital platforms and, once registered, users had the ability to curate their SBS On Demand experience by adding their best-loved shows to their favourites list, resume playback across different devices, and access individual program suggestions based on consumption habits.

SBS's data project allowed us to access secure and accurate data on engagement and preferences across SBS platforms with the aim of more effectively serving audiences compelling content that extends our reach.

SBS has also implemented enhanced video analytics tools to ensure we are measuring the quality of our video streaming services.

Digital Marketing

In 2017-18, SBS digital marketing efforts reflected the evolution of the overall media marketplace - implementing increased ways of agile working, embracing new ways of idea generation, and realigning performance reporting to ensure efficiencies across the year.

- A focus on more one-to-one personalised experiences for SBS audiences achieved a 65 per cent increase in the number of subscribers viewing personalised content for SBS On Demand and documentary audiences.
- Supported the launch of new apps, *SBS News*, 2018 FIFA World Cup Russia™ and *SBS Radio* via mobile first campaigns to increase awareness and encourage downloads and daily audience engagement.
- Commercial partnerships with Twitter have delivered new audiences and revenue for SBS Sport, Eurovision and Mardi Gras content.

SBS's Facebook fan-base has grown substantially, with more than two million Australian fans across its network of pages, and more than seven million worldwide. It remains a key platform to extend the reach of SBS's content.

Social media remained a key forum for SBS to have conversations with, and seek feedback from, its audiences about programming. In 2017-18, additional efforts were directed to delivering high-quality, extended social audience relations during big content moments, including during 2018 FIFA World Cup Russia™, Eurovision, Mardi Gras and for the launch of *The Handmaid's Tale*, ensuring audience feedback was taken into consideration and responded to in a timely manner.

Technology

SBS has invested in the performance of its underlying technology platforms to ensure seamless accessibility to SBS content for all Australians across digital media services, in line with its Charter. As consumption across these products achieved growth, significant work was completed to stabilise and future-proof core platforms, in addition to the implementation of new active monitoring tools for better insights into system performance.

Key achievements included replacing core platform components to ensure systems are available, stable and scalable during peak content moments such as the 2018 FIFA World Cup Russia™ and highly anticipated international dramas on SBS On Demand.

Considerable progress has also been achieved in building proficiency within teams as digital centres of excellence, including a human-centered design capability, which has seen the broadcaster co-design the user experience with audiences across all digital products (see page 74 for more).



03 Inspire Communities

Being accountable and transparent to Australia's multicultural and Aboriginal and Torres Strait Islander communities is part of the very fabric of SBS. This year, SBS was proud to have built on its strong history of consultation beyond programming and services. Through a dedicated strategy of events, partnerships and outreach projects, SBS further strengthened its connection to key stakeholders and audiences – promoting greater awareness, understanding and respect.

ENHANCE ENGAGEMENT ACTIVITIES WITH STAKEHOLDERS ACROSS AUDIENCE, GOVERNMENT, INDUSTRY AND COMMUNITY

SBS aims to meaningfully connect with communities and stakeholders across the country by contributing to social cohesion and impact projects. SBS is committed to engaging with Australia's culturally and linguistically diverse (CALD) communities and creating awareness of SBS's multilingual, multicultural radio, television and digital media services, whilst extending the reach, influence and value of SBS content.

Community engagement remains at the core of all language programs – from SBS Radio broadcasters attending events, conducting outside broadcasts at festivals and hosting language specific community forums. All community engagement aims to deliver memorable experiences and to provide content for the relevant language programs.

SBS National Languages Competition inspires a love of learning languages

SBS celebrated a love of learning languages and language retention with the *SBS National Languages Competition*. In its second year, the competition expanded Australia wide and asked students aged four to 18: 'What learning a language means to me?'

Participation was secured from students from all states and territories across 72 languages, representing a 50 per cent increase in languages than the previous year. Winners were recognised with a presentation of their Award by the Senator the Hon Simon Birmingham, Minister for Education and Training, at a ceremony held at SBS Sydney and the competition was commended with the Youth Award at the 2017 Australian Multicultural Marketing Awards (AMMAS) for the second year.

“

This is a wonderful celebration of learning language and hopefully something that inspires other young people to try and learn...and of course encourages schools and our education system to keep looking for ways to offer language opportunities to young Australians.

”

Senator the Hon Simon Birmingham,
Minister for Education and Training

SBS Learn

SBS Learn delivered innovative and freely accessible education materials aligned to SBS content, encouraging blended learning in formal and informal settings.

For Economic and Business Studies, SBS Learn launched classroom resources linked to *Small Business Secrets*, marking the first project tied into SBS's News and Current Affairs team.

Extending the reach of NITV's expertise in Indigenous storytelling, SBS Learn collaborated with Reconciliation Australia to provide quality learning materials aligned to *You Are Here*.

Ahead of the 2018 FIFA World Cup Russia™, SBS Learn launched the second edition of *The Harmony Game*, developed in partnership with the Department of Home Affairs. With contributions from a range of experts, including NSW Teachers, Football United, Creating Chances and John Moriarty Football, the resource covered subjects including English, Geography and Health and Physical Education and brought the inclusiveness and diversity of football into classrooms.

SBS Outreach Projects

The Harmony Art Collective, a partnership between SBS, the Department of Home Affairs and aMBUSH Gallery, returned to unite disadvantaged youth aged 15-24 through visual art. Expanding the project's footprint to Western Australia, the nationwide initiative drew on the expertise of a further four urban Australian artists, and culminated in a public exhibition as part of Harmony Day 2018 (21 March). More than 450 young Australians took part in workshops across the project during its two year period.

SBS Outreach collaborated with Reconciliation Australia and NITV to launch the Reconciliation Film Club, facilitating access to a suite of award-winning films viewable by organisations as part of their Reconciliation Action Plan. The initiative has seen success over the twelve month period with more than 100 corporate screenings reaching 12,000 people.

SBS's Community and Stakeholder Engagement

In 2017-18, SBS continued to host forums across the country as part of its national *Inspiring Communities* program. These interactive sessions provided valuable opportunities for SBS to gain insights from and build deeper connections with stakeholders representing CALD and Aboriginal and Torres Strait Islander communities, industry bodies and state government, and a platform for these groups to engage with one another.

South Australia

NITV News Presenter, Natalie Ahmat hosted the *Conversations with SBS – Exploring Diversity in South Australia* forum on 12 April. With opening remarks from the State Parliamentary Secretary for Multicultural Affairs, Trade and Investment and Small Business, the Hon Jing Lee and welcome from SBS Deputy Chairman, George Savides, the 90-minute forum covered a range of topics, including the engagement of local content makers, interest in language programs and SBS's digital services.

Tasmania

The Conversations with SBS – Exploring Diversity in Tasmania Forum was hosted by SBS World News presenter, Janice Petersen on 21 June. Attended by SBS Board Member Daryl Karp and members of the SBS Executive, the forum engaged more than 110 representatives from Aboriginal and Torres Strait Islander, CALD, academia, education and local government groups. Discussion included diverse storytelling and representation in the media, as well as opportunities for Tasmanian producers to pitch state-relevant ideas.

Supporting activities were organised in collaboration with Multicultural Youth Tasmania, Multicultural Communities Council of Tasmania and the University of Tasmania, including live streaming to Burnie and Launceston campuses.

Activities and Partnerships

Federation of Ethnic Communities Council Australia (FECCA) Conference

SBS was the principal media partner of the *Federation of Ethnic Communities Council of Australia (FECCA) Conference 2017* in Darwin between 8-10 October.

The biannual event provided SBS with the opportunity to interact and hear from key stakeholders, in addition to showcasing its distinctive multiplatform content.

SBS's partnership included several activities in the lead up and during the conference; radio and social promotion across 11 language programs including Arabic, Cantonese, Mandarin, Vietnamese, Italian, Greek, Spanish, Korean, Hindi, Punjabi and Turkish.

The Feed presenter Patrick Abboud hosted the FECCA Conference Youth Day, which included an SBS Outreach Harmony Art Collective workshop involving up to 200 students from local schools.

The conference included a number of presentations from SBS Executives, including the Gala Dinner Keynote by SBS Managing Director, Michael Ebeid (AM).



Federation of Ethnic Communities Council Australia (FECCA) Conference.

Advancing Community Cohesion Conference

On 20-22 November, the second *Advancing Community Cohesion Conference: Today's Challenges and Solutions* brought together more than 250 international and Australian delegates at Western Sydney University to explore the barriers and challenges to social cohesion. SBS World News presenter Janice Petersen hosted the Advancing Community Cohesion Conference dinner and SBS Radio Content Manager, Mark Cummins contributed insights to the Community Cohesion, Media and the Arts panel, moderated by SBS Chairman, Dr Hass Della AO.

Youth Frontiers

In partnership with New South Wales Government, the *Youth Frontiers Program* connects school students in years eight and nine with expert mentors working on key projects categories, including: *Empowering Young Women, Environment and Conservation and Youth Mental Health and Wellbeing*.

On 21 November, *The Feed*'s Jeanette Francis hosted the *Youth Frontiers Awards Ceremony* at NSW Parliament House, awarding year nine student Rebecca Pugh the SBS sponsored *Community Harmony Award* for her podcast focused on advancing the skills of refugee women in her community. The SBS prize included a two-day work experience placement, with guided tour of SBS studios and the opportunity to meet SBS's broadcasting talents.

India Australia Business and Community Awards (IABCAs)

The 2017 India Australian Business and Community Awards honoured community influencers and leaders from the South Indian diaspora. As part of SBS's media partnership, SBS Football Presenter, Lucy Zelić hosted the annual event at Brisbane City Hall on 13 October, celebrating the achievements in community, business leadership and sports. SBS Board Director, Bill Lenehan, and SBS Chief Financial Officer James Taylor also hosted several Queensland stakeholders at the event.

The NSW Service for the Treatment and Rehabilitation of Torture and Trauma Survivors (STARTTS) 2017 Refugee Ball

The NSW Service for the Treatment and Rehabilitation of Torture and Trauma Survivors (STARTTS) celebrated their ninth Refugee Ball on 3 November, focused on raising funds and awareness for newly arrived migrants and refugees who have survived torture and trauma during their resettlement. This year, the organisation worked with a number of universities, including Western Sydney University, The University of Adelaide, University of Canberra, and University of Tasmania, to raise funds for young people trying to access university education through a Tertiary Refugee University Scholarship.

SBS and Multicultural Youth Access Network and Settlement Services International

On 23 January, SBS hosted 24 young people at a *Meet The Audience* session, in collaboration with the Multicultural Youth Access Network and Settlement Service International Youth Collective. With engagement and participation from SBS VICELAND, Group Content, Audience and Insights, Community Engagement, Marketing, Social Media and SBS On Demand, the event generated great discussion, providing valuable insights from the group, 80 per cent of which spoke a language other than English.

NSW Premier's Harmony Dinner

On 16 March, SBS was media partner for the 2018 NSW Premier's Harmony Dinner. Hosted by SBS World News Presenter Janice Petersen and SBS PopAsia's Andy Trieu, the event was attended by 1,500 people, including state parliamentarians, business and community leaders, consul-generals, members of the media and other dignitaries, including the Premier of New South Wales, Hon Gladys Berejiklian MP, and the Hon Ray Williams MP, New South Wales Minister for Multiculturalism. The 2018 Economic Participation Award was presented by former SBS Chairperson, Carla Zampatti AC, OMRI, who was joined in attendance by members of the SBS Executive and several employees. In its seventh year, the Premier's Harmony Dinner continues to celebrate the NSW Government's commitment to a cohesive and inclusive society.

Western Australia's Harmony Week Debate

On 21 March, the Office of Multicultural Interests, an agency of the Western Australian Government, invited students from the University of Western Australia, Murdoch University, Curtin University, Edith Cowan University and Notre Dame University to participate in a debate alongside the Youth Affairs Council of Western Australia on the topic: *Cultural Diversity is a threat to Australia's way of life*. Held at the State Library of Western Australia, the event was moderated by SBS World News Western Australian correspondent Kyle Brown, with the school aged audience and judges determining the negative team as the winner.

Victoria's Cultural Diversity Week

SBS was a proud sponsor of Victoria's largest multicultural celebration, which featured a week-long program of festivals and events in metropolitan and regional areas between 17-25 March. In addition to promotion across key language services and an SBS Radio activation in Melbourne's Federation Square, a number of SBS Melbourne employees and SBS Chairman, Dr Hass Della AO, attended the Victorian Premier's Gala Dinner.

Australian Maritime Museum 'Welcome Wall' Ceremonies

On 6 May, The Australian National Maritime Museum invited the family of the much loved Les Murray to include their name to the *Welcome Wall*, which stands in honour of those who have migrated to Australia. In attendance with Les' family, SBS Director, Sport Ken Shipp attended the ceremony and spoke about the impact Les had made to both SBS and wider Australian society.



NSW Premier's Harmony Dinner 2018 - SBS World News presenter Janice Petersen and SBS PopAsia presenter Andy Trieu.

SBS Community Advisory Committee



Ethnic Communities' Council of Victoria "Workplace Revolution" Conference - Mandi Wicks, Director of Audio and Language Content.



Ethnic Communities' Council of Victoria "Workplace Revolution" Conference.

Ethnic Communities' Council of Victoria "Workplace Revolution" Conference

SBS was the official media partner of *The Ethnic Communities' Council of Victoria 2018 Workplace Revolution Conference* on 17-18 May in Melbourne, focused on the importance of diversity and inclusion in creating and sustaining innovative workplaces. *SBS World News* Presenter and Reporter Sarah Abo presented a keynote speech at the Gala Dinner and Director of Audio and Language Content, Mandi Wicks, presented at the *Activating Diverse Leadership* session, drawing on the strategies used by SBS Radio to address and promote language diversity in hiring practices.

2018 CALDWAYS - "The Multicultural Workforce" Conference

The Multicultural Communities' Council of Illawarra and Partners in Culturally Appropriate Care NSW (PICANSW) hosted the *2018 CALDWAYS The Multicultural Workforce Conference* across 29-30 May. Championing the importance of a multicultural workforce, the event explored diverse work trends and provided training and networking opportunities for corporate figureheads, managers and team leaders from a range of sectors, and featured a keynote presentation on *Building Inclusive Workplaces* from SBS People and Culture Lead, Joshua Griffin.

Migrant and Refugee Women for Change Survey

SBS partnered with the Harmony Alliance to launch the *Migrant and Refugee Women for Change Survey* from 29 May-10 July, available to women aged 18 and above from migrant and refugee backgrounds living in Australia. The survey was made available in six languages including English, Arabic, Dari, Simplified Chinese, Somali and Vietnamese, with assisted translation services from SBS Media's In-Language team, and was promoted via SBS's language programs and social media platforms.

The SBS Community Advisory Committee assists the SBS Board to be aware of, and responsive to, community needs and opinions, including those of small or newly arrived migrant groups, on matters relevant to its Charter, raising community concerns and providing advice and insights on programming and impact projects.



SBS Community Advisory Committee.

The SBS Community Advisory Committee (CAC) was reviewed by the SBS Board in 2017-18, with a new membership and operational framework, including updates to the Terms of Reference to enhance representation of CALD, Aboriginal and Torres Strait Islander, and interfaith communities.

The CAC membership includes two SBS Board Members: SBS Deputy Chairman, Mr George Savides, and SBS non-executive Board member, Dot West. It is established under section 50 of the SBS Act.

The CAC engages with and discusses the needs, interests and concerns of communities across a variety of social and cultural issues.

The CAC is a critically important engagement mechanism, regularly connecting the SBS Board and management with community influencers and representatives who in turn provide insights, feedback and opinions across the full suite of SBS services and platforms. Key cultural events and interstate campaigns are shared by the CAC, providing deeper engagement opportunities for SBS and staff.

In addition to their regular meetings, the CAC members are frequently provided with updates and information on upcoming content and issues of interest to enable them to share with their networks and drive engagement.

Chairman Dr Hass Dellal AO, Deputy Chairman George Savides, SBS non-executive Board member Dot West and Managing Director Michael Ebeid AM, attended SBS CAC meetings throughout 2017-18, encouraging members to share their views and concerns of the communities and organisations they serve and represent.

The CAC are representative leaders across a number of industries and disciplines. SBS counts on their diverse knowledge of policy and research as well as their connections to community to assist with discussions across the channel.

The outcomes of these discussions were shared with the SBS Board, including:

- Presence and engagement at SBS interstate forums;
- Consultation with SBS commissioned content, including documentaries;
- Input to SBS and NITV stakeholders analysis and engagement;
- Participation with SBS and NITV partnerships; and
- Support and distribution of SBS and NITV content and initiatives.

Biographies

George Savvides SBS Deputy Chairman

Please see biography on page 18

Dorothy (Dot) West SBS non-executive Board member and SBS CAC Co-Chair

Please see biography on page 19

SBS Community Advisory Committee Members

SBS CAC Co-Chair Mr Huseyin (Huss) Mustafa OAM

General Manager, Multicultural Banking at Commonwealth Bank of Australia

Huseyin Mustafa is a Senior Executive at the Commonwealth Bank of Australia (CBA) with more than 40 years' experience in the financial services sector. He is currently General Manager of the Multicultural Community Banking Australia team and played a leading role in establishing The Australian Turkish Business Council, of which he is currently the Honorary Chair and Patron. In 2014, Huss was awarded the Medal of the Order Of Australia (OAM) for his services to multiculturalism and the business community.

Professor Kerry Arabena

Chair for Indigenous Health and Director, Indigenous Health Equity Unit, School of Population and Global Health, University of Melbourne

Professor Kerry Arabena is a descendant of the Merriam people from the Torres Strait. With an extensive background in public health, administration, community development and research, her work has made significant contributions in areas such as sexual and reproductive health, family violence, gender issues, access and equity, service provision, and harm minimisation. As Chair for Indigenous Health and Director of the Indigenous Health Equity Unit at the University of Melbourne, Kerry is also an author and business owner; a mother and a grandmother with interests in achieving equity for all Australians.

Mr Patrick Mau (Mau Power) Musician and Filmmaker

Patrick Mau is a lyrical storyteller and artist from Thursday Island in the Torres Strait. With a proud heritage from the Dhoebaw Clan of the Guda Maluigal nations and the Argan tribe of the Maluigal nations, Mau Power is the first hip-hop act to emerge out of the Torres Strait and break out on the Australian music scene, making an impact through the art of storytelling that embodies his many connections to cultures.

Professor Adrian Miller

Pro Vice-Chancellor of Indigenous Engagement, Central Queensland University

Professor Adrian Miller is a descendant of the Jirrbal people of North Queensland. His interests include applied and translational research in communicable diseases in Indigenous communities; Indigenous public health; and Indigenous higher education. Adrian's research development has been a major focus for these activities, which have led to positive outcomes for Indigenous community members and organisations. He has a research track record in competitive grants with both Australian Research Council and National Health and Medical Research Council grant schemes and in June 2018, Adrian moved into a new role as Pro Vice-Chancellor of Indigenous Engagement at Central Queensland University.

Dr Casta Tungaraza

Chair, Advisory Group on Australia-Africa Relations; President, African Women's Council of Australia

Dr Casta Tungaraza is Director of the Australian Institute of Swahili Language and African Culture, a member of the Western Australian Government's Multicultural Advisory Group and a recipient of the West Australian Multicultural Services Award. She works closely with the African diaspora in Australia, actively supporting the integration, participation and empowerment of African-Australians within Australian society. In 2012, she received the national Living Legend and Most Influential African in Australia Awards.

and in the same year, she was inducted in the Women's Hall of Fame in Western Australia. Casta is currently the Chair of the Government's Advisory Group on Australia-Africa Relations tasked with informing Australia's thinking and policies on Africa, promoting people to people relations and enhancing trade and economic engagement between the two continents.

Mr Mohammad Al-Khafaji Chief Executive Officer, Welcome To Australia; Secretariat, Federation Ethnic Communities' Council of Australia (FECCA)

Mohammad Al-Khafaji arrived in Australia in 2003 as a refugee when he was 13. He completed a Bachelor of Software Engineering at the University of Adelaide in 2012 and is the CEO of Welcome to Australia, Secretary of Federation of Ethnic Communities' Council of Australia (FECCA), and Member of the Ad Standards Community Panel. He is passionate about changing the national conversation around refugees and people seeking asylum to a positive one through education and grassroots movements. In 2008, Mohammad was a delegate at the Federal Government's 2020 Youth Summit in Canberra, awarded the South Australian Governor's Multicultural award for youth achievement in 2012, and was South Australia's 'Young Australian of the Year' Award finalist in 2018.

Ms Mary Patetsos

Chairperson, Federation Ethnic Communities' Council of Australia (FECCA)

Mary Patetsos serves as a Board Director on both national and South Australian Boards with a rare blend of academic qualifications and expertise. Her membership includes Chair of Federation of Ethnic Communities' Councils of Australia (FECCA), Chair of the South Australia Housing Trust, Chair of the South Australia Local Government Grants Commission, Council member of the University of South Australia, Deputy Chairperson of Health Performance Council, Director of Catherine House, and member of the National Aged Care Alliance. She is also a Chair and non-Executive Director of Power Community Limited and is a member of Australian Institute of Company Directors (AICD).

Ms Carmel Guerra OAM Chief Executive Officer, Centre for Multicultural Youth (CMY)

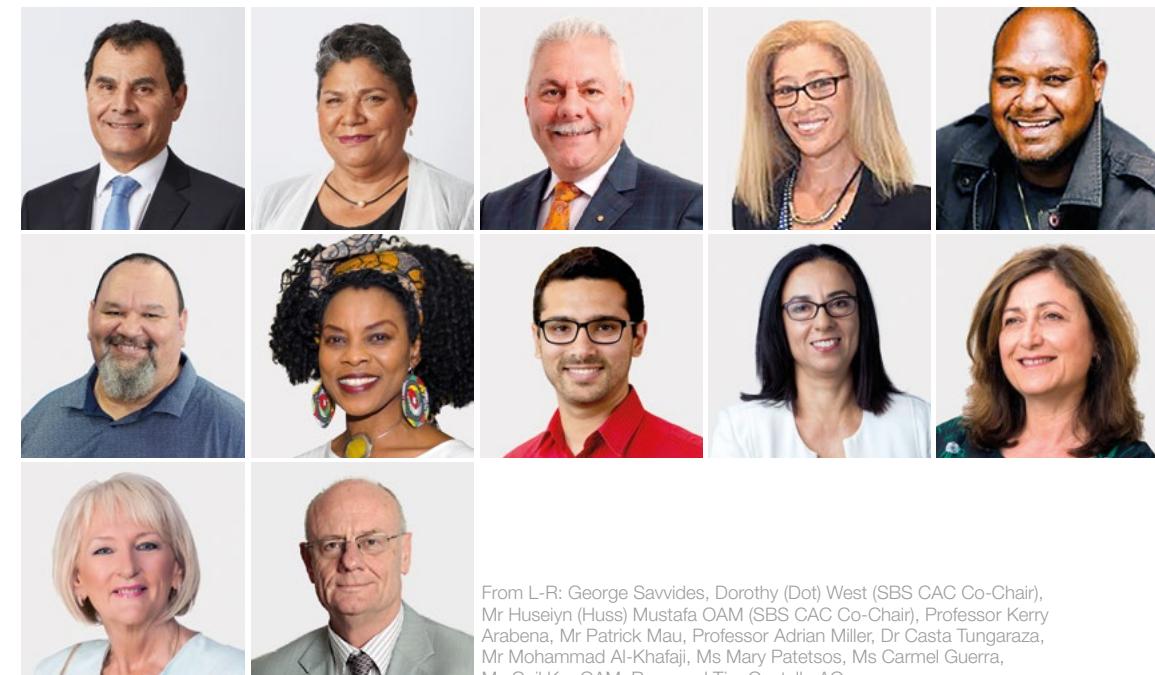
With 30 years' experience in the community sector, Carmel Guerra is the CEO and Founder of Centre for Multicultural Youth (CMY) and a frequent contributor to discussions on multicultural youth. She continues to participate on a number of boards and committees for government and non-government sectors and is currently a member of the Migration Council Australia and Settlement Services Advisory Council. Carmel convenes the national Multicultural Youth Advocacy Network (MYAN), is a member of the Youth Parole Board and in 2016 was recognised with a Medal of the Order of Australia (OAM) for her outstanding achievements and service to the community.

Ms Gail Ker OAM Chief Executive Officer, Access Community Services Ltd

Gail Ker OAM is CEO at Access Community Services Ltd, a not-for-profit organisation providing specialised settlement and support services. She has worked extensively in multicultural affairs positions and sits on a number of boards including Deputy Chair of Settlement Services Advisory Council, Migration Council of Australia and Netball Australia 'One Netball Advisory Group'. Renowned for her expertise in innovative service solutions for newly arrived migrants and humanitarian entrants, Gail is a recognised thought-leader in needs-based community planning, innovative business models, social cohesion, strategic partnerships, employment pathways, funding opportunities and strategic direction.

Reverend Tim Costello AO Chief Advocate, World Vision Australia; Chair, Community Council for Australia

Reverend Tim Costello AO is recognised as one of Australia's leading voices on social justice, leadership and ethics and has spearheaded public debates on gambling, poverty, homelessness, reconciliation and substance abuse. Most recently with World Vision Australia, he has been instrumental in ensuring the issues surrounding global poverty are placed on the national agenda, firstly as Chief Executive for 13 years until October 2016, and since in his role as Chief Advocate. Tim is also Executive Director of Micah Australia, Chair of the Community Council of Australia, member of the Multi-Stakeholder Steering Committee of the EU-Australia Leadership Forum, and member of the Australian National Development Index and the Campaign for Australian Aid.



From L-R: George Savvides, Dorothy (Dot) West (SBS CAC Co-Chair), Mr Huseyin (Huss) Mustafa OAM (SBS CAC Co-Chair), Professor Kerry Arabena, Mr Patrick Mau, Professor Adrian Miller, Dr Casta Tungaraza, Mr Mohammad Al-Khafaji, Ms Mary Patetsos, Ms Carmel Guerra, Ms Gail Ker OAM, Reverend Tim Costello AO

DELIVER INDIGENOUS STORIES ACROSS THE SBS NETWORK, WITH NITV AT ITS HEART, TO BUILD ENGAGEMENT WITH ALL, WHILE SUPPORTING UNDERSTANDING AND RESPECT FOR INDIGENOUS AUSTRALIANS

Establishing and maintaining valuable relationships and partnerships is crucial to SBS's role as a reconciliation leader in the media, entertainment and advertising industries and further enhances its contribution to an inclusive Australian society.

As a dedicated national broadcaster, SBS has the ability to make a unique contribution to closing the social, economic and health gaps between Aboriginal and Torres Strait Islander peoples and non-Indigenous Australians. This can be achieved by creating opportunities for the broadcasting of stories about First Nations peoples and their communities, across all platforms, and in Indigenous languages where appropriate (see page 45-47 for more).



NITV free-to-air launch concert cast portrait.

Reconciliation Action Plan

The SBS Reconciliation Action Plan (RAP) helps facilitate understanding and promote meaningful engagement and connection within communities by developing strategies for sustainable employment and equal opportunities for the benefit of all Australians. The RAP, SBS's fourth, sets out an ambitious slate of clear and measurable targets to expand the reach and impact of this contribution.

As at June 30, SBS tracked well against the current plan targets within the 12-month period. Consultation continues on the content for SBS's fifth RAP which, to date, has included a survey of all SBS staff, in addition to a series of think tank consultation sessions moderated by the Gaimaragal Group. SBS RAP 5 is due to launch in the next financial year.

Key achievements included:

- Development of the Indigenous Employment Strategy aimed at increasing recruitment and retention of Aboriginal and Torres Strait Islander people within every SBS division;
- *The Greater Perspective: Protocols and Guidelines for the Production of Film and Television on Aboriginal and Torres Strait Islander Communities* in 1990 written by Uncle Lester Bostock OAM, outlined key principles of respect and consultation for production of content related to Indigenous issues. In 2018, SBS launched revised guidelines to include new and emerging platforms and technologies for Indigenous content, as well as across television, radio and online. Implementation of the Cultural Protocols Workshop Training to introduce the Greater Perspective Supplementary Guidelines e-module to teams who work with Aboriginal and Torres Strait Islander stories across SBS and NITV is being rolled out across the organisation.
- SBS continued promoting First Australian businesses, while applying best practice procurement processes when engaging and including First Australian businesses in tenders for general operation equipment.
- The RAP Two-Way Mentorship program promoted meaningful career pathways for NITV and SBS Indigenous employees, to increase the understanding and appreciation of Aboriginal and Torres Strait Islander cultures, histories and achievements.

SBS employee engagements and events included:

- Curated events to promote SBS and celebrate significant Aboriginal and Torres Strait Islander dates; including NAIDOC Week (2-9 July), National Sorry Day (26 May) and National Reconciliation Week (27 May – 3 June).
- NAIDOC Week (2-9 July) celebrations in 2017 followed the theme: *Our Languages Matter*. In a special event, SBS employees heard from keynote speaker Munya Andrews, from Evolve Communities, who shared the importance of language and explored

its significance in both Aboriginal and Torres Strait Islander cultural identity and in the transmission of Aboriginal and Torres Strait Islander history, spirituality and rites, through story and song.

- National Reconciliation Week (27 May – 3 June) activity centred around the theme: *Don't Keep History a Mystery* and delivered 30 multilingual Acknowledgment of Country videos produced by SBS Radio journalists for use on SBS Radio, in Melbourne's Federation Square and by key partners, including Reconciliation Australia. In recognition of the Reconciliation Film Club, an online platform launched by Reconciliation Australia, SBS hosted a lunchtime screening of documentary *In My Own Words*.

Indigenous policy, stakeholder engagement and strategy

SBS continued its commitment to engagement with Aboriginal and Torres Strait Islander communities and policy areas to support the aim of being the premier broadcaster of Indigenous content in Australia.

NITV's sponsorship and participation in the inaugural First Nations Media Association (formerly the Indigenous Remote Communications Association) national Converge Conference in Brisbane in March also provided the opportunity to strengthen relationships with the Indigenous media organisations from around Australia to help amplify the importance of the sector.

The network also had a large presence in Canberra as part of #Apology10 and Closing the Gap events in February, which included a Parliamentary Breakfast and Anniversary Concert.

Engagement with rural and remote communities through community screenings of key content remained a priority. A community screening in Aurukun, Far North Queensland in May of NITV commission *Wik Vs Queensland* proved successful and was an important event to showcase the importance of the documentary to Australia's history.

Supporting the Indigenous production sector

Supporting the Indigenous production sector, NITV collaborated with screen agencies to support emerging Indigenous producers to move through production pathways, from NITV's short-form documentaries *Our Stories* to longer-form documentaries. Ongoing dialogue with national and state screen funding agencies has led to major projects including acclaimed documentary collection *You Are Here*.

NITV collaborated with screen agencies to support emerging Indigenous producers

In March, SBS and NITV hosted the inaugural MediaRING connect event, focused on increasing Indigenous employment within the Australian media industry. MediaRING brings together media organisations who have committed to working better together to create pathways for Aboriginal and Torres Strait Islander people to enter the media industry and grow successful and sustainable careers. Representatives from Foxtel, ABC, News Corp, Channel Ten and Screen Australia joined SBS and NITV colleagues to discuss best practice solutions to developing Indigenous employment strategies, and explored ways in which media organisations can attract and retain Aboriginal and Torres Strait Islander talent and create inclusive workplaces that are culturally competent.

NITV's commissioning team supported the professional development of an emerging filmmaker from a remote community through the *Spirit Initiative*, part of the channel's partnership with the FNMA. This preceded the Converge Media Summit in Alice Springs, and ongoing participation in the summit will lead to a new national representative organisation for Indigenous media. New funding partnerships with several state agencies, the Department of Veteran Affairs and Adelaide International Film Festival were also established to develop additional opportunities for emerging and established Indigenous filmmakers.

04 Great Business

In 2017-18, SBS demonstrated operational excellence through the delivery of broadcast and online content, simplifying and consolidating systems and services, and supporting consistency, reliability and stability across all platforms. A focus on continuous innovation and optimisation of market-leading solutions also supported scalability, and enabled more agile workflows. Stable commercial outcomes enabled the broadcaster to expand its investment into the production of local content.



PURSUE OPERATIONAL EFFICIENCIES TO INVEST MORE IN CONTENT

Project Highlights

SBS Technology delivered a number of high impact, business critical projects, as well as supporting major product development initiatives and flagship content events.

Highlights included:

- Business-wide rollout of the Media Asset Management (MAM) solution across television, radio and online platforms;
- Product development and platform optimisation to support the Digital Acceleration Plan;
- Successful News 2.0 brand refresh and launch for News and Current Affairs, including a new app, website and studio build;
- Commencement of DAB+ services in Canberra, Darwin and Hobart;
- Commissioning of new Ross Robotics cameras in Studio 1 and the newsroom floor;
- New Augmented Reality graphics packages for sports programming.
- Supported television, radio, and online technical requirements in preparation for major events, including 2018 FIFA World Cup Russia™, Eurovision 2018, and the Sydney Gay and Lesbian Mardi Gras 2018 outside broadcast.

World Cup

SBS's extensive coverage of the 2018 FIFA World Cup Russia™ was accomplished through delivery and integration of multiple technologies, systems, and partnerships with key vendors. SBS Technology provided the technical capability to ensure smooth delivery of multiplatform coverage, which included:

Television:

- Vision feeds between SBS Artarmon, IBC Russia and Red Square Studio including remote switching of IBC router and operations of signals;
- Integrated Talkback solution between Artarmon, Russia and Deluxe;
- ENG feeds direct to Artarmon via TVU pack technology;
- Broadcast graphics build.

Radio:

- Audio feeds via satellite, ISDN, Internet feed and telephone;
- Full 64 matches delivered to Artarmon for ALC radio broadcast.

Online:

- Integration of SBS program feed into the 2018 FIFA World Cup Russia™ app (together with feeds from FIFA and Video-on-Demand);
- Development, integration and launch of *The World Game* website on desktop and mobile and 2018 FIFA World Cup Russia™ app.

Playout arrangements

In 2017-18, SBS continued its outsourced playout arrangement for SBS channels through an agreement with Deluxe Australia. The SBS Managed Services team focused on ongoing management of Deluxe contracted deliverables, ensuring optimal operational service levels and efficiencies for broadcast workflows.

Recovery times for on-air anomalies and impact to air reduced, with the overall Deluxe architecture demonstrating improvements in stability and reliability, with the lowest recorded television anomaly rates in 13 years. As part of this partnership, Deluxe facilitated the streaming of Premier League games across the 2017-18 season, ensuring each game was available via *The World Game* app.

Disaster Recovery Relocation

The Disaster Recovery relocation from the Rosebery site to a purpose-built Tier 3 Data Centre in Macquarie Park was successfully completed ahead of schedule, representing the culmination of a year's worth of commercial negotiations and project planning. NextDC, the facility chosen to house SBS's Disaster Recovery, is also the same location as the transmission and playout services.

Only Australian broadcaster to roll out a single content management solution servicing, television, radio and online

In April, SBS became the first Australian free-to-air broadcaster to rollout a single production and content repository solution across all platforms – improving content discovery, ad-scheduling, editing capability and mobile content authoring – to enable quicker and easier access and sharing of content, and drive process and cost efficiencies.

One month after Go-Live, the anticipated benefits of consolidating onto this single system are already evident in markedly improved collaborative working across teams and locations, in addition to the decommissioning of the Quantel, iNews, WideOrbit and Netia systems.

The MAM program began more than four years ago and impacts the majority of SBS, with key areas being SBS Radio and Audio Language Content, News and Current Affairs, Sport, NITV and Online. A huge transformational program, it was completed on time and within budget, and represents a culmination of several projects delivered in time to support the 2018 FIFA World Cup Russia™.



SBS Technology behind the scenes session.

Digital Acceleration Project

Significant strides have been made in supporting SBS's Digital Acceleration Plan, including product development, platform optimisation, infrastructure scalability and agile working practices.

In November 2017, following the significant growth of SBS On Demand audience, the Enterprise Digital Services (EDS) team focused on stabilising the platform, including replacing core platform components to ensure systems were available during peak demand. New performance monitoring tools were introduced to provide insights into the performance of these production systems.

Additionally, *The World Game* website and 2018 FIFA World Cup Russia™ websites were brought to life via a new, customer-centric, design-thinking process, which invited customers to co-design the experience and, through observations and interviews, allowed the design team to obtain qualitative insights to tailor the product. Consistent agile and user experience practices were also rolled out across all teams to improve overall delivery.

News brand refresh and launch for News and Current Affairs

SBS Technology supported the News 2.0 brand relaunch comprising the creation of contemporary graphics, a new digitally aligned studio set and a major redesign of the News app and website, providing a premium user experience across all platforms. Enhanced user experience were built and implemented to increase reach amongst new audiences and retain existing audiences.

Business Systems

SBS is committed to ongoing improvement of business systems, with the focus for this period on consolidating systems and services to facilitate better management, support, and performance. In 2017-18, upgrades commenced on the SBS IP Data Network across all sites, building a stable, high performance, high capacity network, aligned to the growing needs of the business.

A Metadata project was implemented to provide a legal, consistent, authoritative, source of metadata to content workflows, reduce the risk of metadata copyright breaches, process complexity, and errors, and to digitise content acquisition process in order to improve 'speed to audience'.

SBS Technology also provided further upgrades and enhancements across a number of systems, including the Business Intelligence capability, allowing business units to provide a better business outcome for their clients through streamlined processes and improved insight generation.

Transmission

SBS radio and television services

SBS radio and television services are delivered to audiences on various transmission platforms as described below.

SBS transmits 542 terrestrial television services around the country, serving approximately 97 per cent of the Australian population.

This is comprised of:

- 344 digital terrestrial services provided by Broadcast Australia;
- 116 re-transmission services provided by Regional Broadcasters Australia (RBA) and Transmitters Australia (TXA);
- 82 self-help services.
- By including the VAST (Viewer Access Satellite Television) platform, with its 300,000+ receivers, SBS reaches almost 100 per cent of Australians.
- SBS is also retransmitted on the cable and satellite subscription services of Foxtel.

In addition to the VAST and Digital Television platforms, SBS Radio transmits in capital cities and regional centres using analogue and digital transmissions.

SBS satellite distribution transitioned from DVB-S to DVB-S2

SBS upgraded the satellite distribution services from DVB-S to DVB-S2 standard for the signal distribution to regional and remote transmission sites around Australia. Transmission service providers upgraded their satellite distribution systems, which also included the replacement of satellite receivers with the DVB-S2 compliant receivers at all the satellite fed sites across Australia. This upgrade to DVB-S2 standard enabled SBS to aggregate all its satellite distribution signals previously spread across two transponders down to a single satellite transponder; delivering considerable cost savings.

Radio platform (terrestrial)

| Service Category | Analogue Radio | Digital Radio (DAB+) |
|-------------------|---------------------------------|----------------------|
| SBS managed sites | 15 sites - 9 FM - 6 AM | 8 sites |
| Others | 143 self-help (FM) ¹ | |

¹ Self Help data is taken from the ACMA government database of Broadcast Licences.

Radio platform (terrestrial)

| Services | VAST | DTV | Digital Radio (DAB+) |
|----------------|---|---|---|
| Radio services | SBS1, SBS2, SBS3, NRN ² , PopDesi, Arabic24, PopAsia, SBS Chill, PopAsia | SBS1, SBS2, SBS3, Arabic24, PopDesi, SBS Chill, PopAsia | SBS1, SBS2, SBS3, Arabic24, PopDesi, SBS Chill, PopAsia |

² 'NRN' is the SBS Radio National service.

Digital radio policy and planning

DAB+ services are currently only available in the capital cities. SBS is actively engaged with other radio industry stakeholders, government agencies and the Australian Communications and Media Authority (ACMA) in developing policy and planning proposals for the expansion of digital radio DAB+ services into regional markets, following the successful roll-out of Canberra, Darwin and Hobart DAB+ services. Detailed and complex analysis will underpin the technical planning parameters required to optimise DAB+ expansion within the constraints of limited broadcast spectrum availability. Policy and planning work is expected to continue into the next financial year.

Digital Radio Regional Expansion

The Digital Radio Policy and Planning activities have facilitated the expansion of digital radio services in Darwin and Hobart as well as in Canberra where the trial service has been converted to a fully licensed National Digital Radio service. These services were installed and commissioned in 2017-18 and have provided listeners with a full suite of SBS digital radio services, which were previously only available in the metropolitan capital cities.

Transmission network infrastructure upgrades

In 2017-18, SBS benefitted from a number of network infrastructure upgrades provided by its transmission service provider, Broadcast Australia, as part of its network capital re-investment program. These technology upgrades have reduced SBS's carbon footprint and increased the reliability of its free-to-air transmission delivery network. The transmitting antenna replacement at Mt Wellington was one of the major upgrades in 2017-18, which provided us with improved coverage of SBS digital television in Hobart and surrounding areas. This also allowed SBS to launch DAB+ services in Hobart.

DEVELOP COMMERCIALLY SAVVY PARTNERSHIPS

Fault management system

SBS operates a complex fault management system in respect of all key suppliers. Each supplier is required to log, manage and report on matters that impact SBS transmission, including planned outages for maintenance or project work and compliance with contractual technical performance specifications.

The SBS Transmission Services team retains detailed records of issues and faults in order to assess performance and efficacy in the management of its service contractors. SBS's real-time management of service outages supports its audience via the Reception Advice Line.

Reach (terrestrial delivery)

| Service | Mode | June 2016 | June 2017 | June 2018 |
|-------------------------------|----------|-----------|-----------|------------------|
| Television³ | Digital | 97% | 97% | 97% |
| Radio | Analogue | 63% | 63% | 63% |
| | Digital | 52% | 52% | 57% ⁴ |

³ Estimated potential population reach. Self-help and direct-to-home satellite services not included.

⁴ Includes Canberra DAB, Darwin DAB, Hobart DAB and improved metropolitan coverage.

Service availability

The service availability of SBS's television and radio services measures the proportion of time each transmitter is on air during the year.

| Service | Mode | June 2016 | June 2017 | June 2018 |
|-------------------|----------|-----------|-----------|-----------|
| Television | Digital | 99.8% | 99.8% | 99.8% |
| Radio | Analogue | 99.9% | 99.9% | 99.8% |
| | Digital | 100% | 100% | 100% |



SBS Radio Mardi Gras outside broadcast.

SBS Media generates commercial revenues for SBS through the sale of advertising and sponsorship across its free-to-air television, digital and radio channels, with In-Language Production providing a range of services including video production and translation services. SBS Distribution extends the reach, brand and commercial returns of SBS content through cultural training, film promotion partnerships and events.

Consistent growth

Total advertising and sponsorship activities generated \$107.3 million in revenue. This was predominantly driven by a strong slate of premium live sport, including the 2018 FIFA World Cup Russia™, Premier League, Tour de France, US and French Open Tennis and the National Basketball League. The 2018 FIFA World Cup Russia™ partnership with Optus provided opportunities for SBS Media to extend the sales teams reach and capabilities, with exclusive rights to sell both SBS and Optus media platforms.

SBS Media's digital revenue also increased, supported by investments in digital content and technology. This included technology partnerships with programmatic and data partners, enabling targeted advertising campaigns across multiple digital platforms.

Sales workflow and process efficiencies via automation and operational excellence initiatives were also a focus, enabling the team to establish deeper client relationships through ongoing investment in customer related technologies.

Brand refresh and research

In November, SBS Media unveiled a refreshed trade brand with the new positioning of 'We Live Diversity' at its national Upfront events - a key opportunity to showcase SBS's 2018 strategy attended by more than 800 clients and media agency representatives.

SBS Media also revealed key findings from its commissioned 'Australia Grows Up' research study, which explored the changing face of Australia. This ongoing thought leadership research continued to provide a compelling narrative around Australia's growing diversity and the implications and opportunities for brands and marketers.

SBS Radio and In-Language Production

SBS In-Language Production generated growth with new clients and revenue streams, delivering more than 950 projects. The business division was also appointed to the Department of Human Services Creative and Digital Services Panel in the categories of translation, film production, and strategic brand, marketing and communication services.

SBS Distribution

SBS Distribution expanded its film partnerships, promoting nine movies across the year supplied by three distributors, including *All's Wedding*, *The Killing of a Sacred Deer*, *Sweet Country* and *Gurumal*. All films were released in cinema with SBS branding and featured across SBS Media platforms. SBS Distribution was also involved in the second running of the L'Etape du Tour cycling event with Lateral Events, attracting 3,500 riders to the Snowy Mountains.

Cultural Competence Program

Delivering on SBS's broader Charter obligations and digital leadership to deepen the understanding of Australia's diverse communities, the *Cultural Competence Program* delivered consistent growth with more than 120 organisations and 60,000 of their employees now enrolled in the program. An accompanying Cultural Atlas containing information on more than 60 countries of origin, is attracting more than 50,000 unique visitors and 400,000 page views per month.

Diversity Works Challenge

SBS Media's Diversity Works Challenge tasked brands to develop an advertising campaign that truly reflected Australia's diversity, with Surf Life Saving Australia named as the winner in May 2017. Receiving significant airtime support across the network between September 2017 - March 2018, SBS also translated the 30-second advertisement into several languages, including Arabic, Hindi and Japanese.

Subscription Television

For more than 22 years, World Movies has showcased the best in international cinema, bringing Australians a diverse selection of award-winning favourites and acclaimed new releases in more than 200 languages.

Continuing to deliver on its unique brand as a culturally and linguistically diverse channel, in 2017-18, World Movies broadcast 268 titles, 88 per cent of which were in languages other than English.

From 1 February 2018, World Movies carriage on Foxtel evolved from a linear channel to a branded destination hosted on the Foxtel On Demand streaming platform, giving subscribers flexibility to watch programs at their convenience. This was complemented by a weekly linear feature on Foxtel's Movies Masterpiece channel.

World Movies remains committed to supporting local film festivals across Australia, including the Sydney Film Festival, Melbourne International Film Festival, Alliance Française French Film Festival, Italian Film Festival, Lebanese Film Festival and Mardi Gras Film Festival. These forums not only enable World Movies to promote its programming, but also speak to and connect with the passionate movie communities across the country.

World Movies also extended its partnership with Stan, which remains the only subscription video streaming service to host this content.

Key linear programming highlights:

- WM Celebrates French Cinema marked Bastille Day with a curated week of French cinema;
- WM Focus on Hong Kong Cinema presented films from Hong Kong's second-wave cinema era, including Director's Wong Kar-wai visually-stunning works, which have made him an international household name;
- WM Focus on Japanese directors offered a fortnight focus on the best films produced by two celebrated Japanese directors, Seijun Suzuki and Akira Kurosawa.

SBS Ombudsman

The Office of the SBS Ombudsman received 329 contacts during 2017-18. Of these, 175 were identified as code complaints and were investigated by the SBS Ombudsman. The remaining 154 were assessed as general complaints and actioned either by response or by referral to the relevant SBS division, or both.

Code complaints allege a breach of the SBS Codes of Practice in relation to content broadcast or published by SBS. Complainants in relation to SBS television or radio content, who are dissatisfied with the outcome of the SBS Ombudsman's investigation, may refer their complaint to the Australian Communications and Media Authority (the ACMA) for external review.

During 2017-18, most code complaints (89) concerned television content broadcast on the SBS main channel, while 37 concerned SBS online content, 34 concerned content broadcast on SBS VICELAND, seven concerned SBS Food content, five concerned content broadcast on NITV, and three concerned SBS Radio content.

Almost all complaints were received electronically either by email or by online complaint form.

Types of Code Complaints

The following graph shows the SBS Codes of Practice issues raised in code complaints during 2017-18.

The most commonly raised code issues concerned Code 2 (News and Current Affairs) which attracted a total of 91 complaints. These included a range of concerns about accuracy, impartiality and balance in news and current affairs, with a total of 82 complaints received about these matters. There were also nine complaints concerning the use of distressing audio and images in news and current affairs content.

There were 48 complaints about the classification of programs, and 15 complaints about prejudice, racism and discrimination, while eight complaints concerned diversity of views and perspectives in general content and seven complaints concerned advertising.

A number of other code issues were raised occasionally by complainants: suicide (two), non-SBS News and Current Affairs (two) and NITV (two).

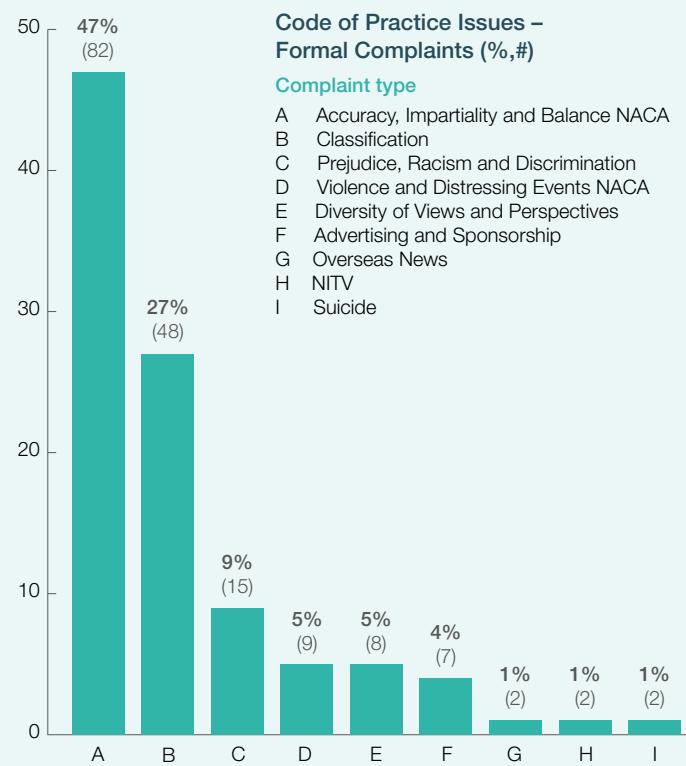
Findings

SBS reports the activity that happens in a particular financial year; complaints received during the year and investigations completed during the year.

During 2017-18 the SBS Ombudsman completed 169 investigations upholding 25 complaints, and dismissing 144 complaints.

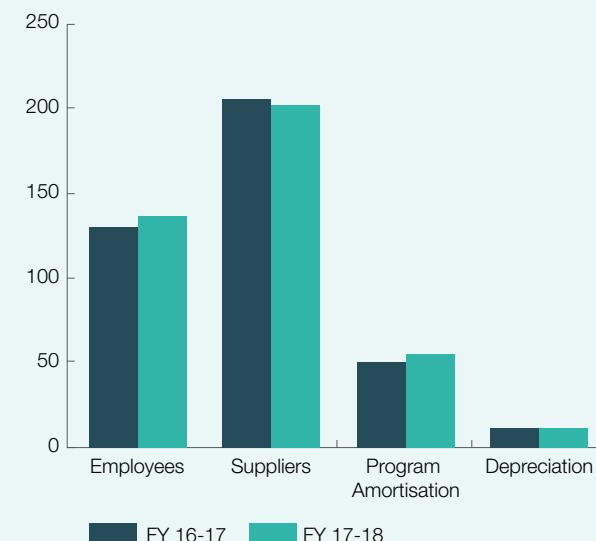
Australian Communications and Media Authority

During the 2017-18 year there was one investigation of SBS content by the ACMA. The investigation related to an *SBS World News* report about concerns within Victoria's Sudanese community that they were experiencing discrimination, due to political and media focus on the activities of African gangs in Melbourne. The ACMA dismissed the complaint and found that the report was accurate and impartial.

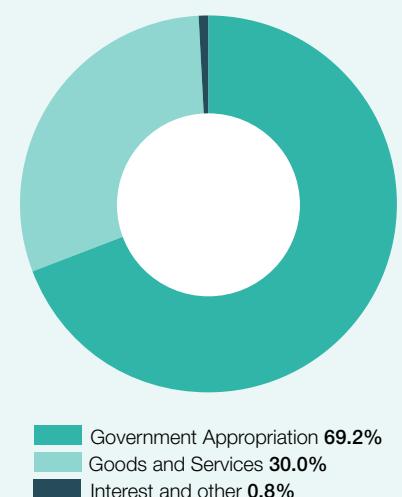


SBS Corporate

Expenditure by classification (\$m)



Operating Revenue



FINANCIAL RESULTS

- **The Corporation and its controlled entities ended the 2017-18 financial year with a surplus of \$0.587 million.**
- **The Corporation's total assets increased during the financial year from \$272.032 million to \$278.720 million.**
- **The level of contributed equity by Government remained constant at \$110.403 million.**
- **SBS generated 30 per cent of its total operating revenue from the sale of goods and services in 2017-18.**

Government Revenue

In 2017-18, SBS received a total appropriation of \$280.058 million from the Australian Government. In 2018-19, SBS will receive a total of \$281.726 million from the Australian Government.

Major Investing and Financing Activities

SBS actively manages its finances. This involves preparation of estimates for appropriation and equity injection funding taking into account movements in the inflation parameter applicable to SBS. Cash holdings are monitored throughout the year and where funds are not immediately required for operational activities, investments are made.

All investments have been made in accordance with the investing requirements of the *Special Broadcasting Service Act 1991* and the *Public Governance, Performance and Accountability Act 2013*.

Level of Overhead

SBS regularly conducts benchmarking exercises to ensure it is meeting or exceeding industry standards in regard to expenditure on corporate overheads. In 2017-18 the percentage of SBS's total expenditure spent on administrative overheads remains at a low 7.5 per cent. This reflects the concerted effort by SBS to improve efficiencies in this area to deliver more funds to content creation.

SBS Business

In October 2009, SBS formed, with the ABC, the National DAB Licence Company Ltd. The company was formed in order to obtain a category 3 digital radio multiplex transmitter licence as provided for by section 102E of the Radio Communications Act 1992. SBS and the ABC are the only shareholders in the company.

Related Entity Transactions

SBS has procedures in place to identify and report on any related party transactions. These are set out in note 3.3 to the SBS Financial Statements that follow.

SBS Governance

SBS Board Committees

The SBS Board has three standing Committees for considering a wide range of detailed issues and making recommendations for consideration by the Board.

Audit and Risk Committee

The SBS Audit and Risk Committee met four times during the year and considered the findings and recommendations of audits conducted by both the Australian National Audit Office (ANAO) and the internal auditors, Ernst & Young.

The Audit and Risk Committee also considered and gave direction on a wide range of issues, including approval of the annual internal audit program, investment and financing activities, risk management framework and strategy, and financial statements audit.

Codes Review Committee

The Codes Review Committee considers proposed amendments and other issues relating to the SBS Codes of Practice and the SBS Editorial Guidelines. The Committee met once to consider amendments to the SBS Codes of

Practice and the SBS Editorial Guidelines restricting gambling advertising during live sports events.

Remuneration Committee

The Remuneration Committee decides the SBS policies for remuneration of the Managing Director and the SBS Executive. The Committee met once during the year.

Audit and Risk Committee

| Member | Position | Meetings Attended |
|-----------------|----------|-------------------|
| Peeyush Gupta | Chair | 4 |
| Daryl Karp | Member | 4 |
| William Lenehan | Member | 3 |

Codes Review Committee

| Member | Position | Meetings Attended |
|-----------------|----------|-------------------|
| Daryl Karp | Chair | 1 |
| Sally Walker AM | Member | 1 |
| Dot West | Member | 1 |

Remuneration Committee

| Member | Position | Meetings Attended |
|--------------------------|----------|-------------------|
| George Sawides | Chair | 1 |
| Dr Bulent Hass Dellal AO | Member | 1 |
| William Lenehan | Member | 1 |



SBS Sydney Atrium.

Statement of Governance

SBS business practices are governed by clear delegations of authority; project (program) management; policies for statutory compliance; codes of conduct; review processes; budget information linked to all planning processes; and regular monitoring and reporting to the SBS Board and its sub-committees.

Good corporate governance at SBS is also based on an acceptance by all staff that the highest standards of integrity and ethical behaviour are expected of them, as well as transparency and consistency in all their actions.

SBS Finance Manual

SBS's financial policies and procedures are contained in the SBS Accounting Manual which is available to all staff on the SBS Intranet. Updates occur throughout the year.

SBS Risk Management Plan

The SBS Risk Management Plan and risk assessment identifies and addresses the major risks and opportunities associated with SBS activities. This includes the consideration of risk in achieving SBS's strategic objectives. The SBS Risk Management Plan is reviewed annually and was approved by the Board in August 2017.

The goals behind risk management at SBS are to:

- provide assurance that SBS has identified its highest-risk exposures and has taken steps to properly manage these
- ensure that SBS's business planning processes include a focus on areas where risk management is needed
- ensure the integration of the various and many risk control measures that SBS already has in place
- be comprehensive and effective.

The SBS Audit and Risk Sub-Committee receives regular reports on the management of identified 'highest risks' facing SBS, with identification of risks allowing for the redirection/refocus of resources to address key issues.

SBS Disaster Recovery Plan and Business Continuity Plan and Incident Management

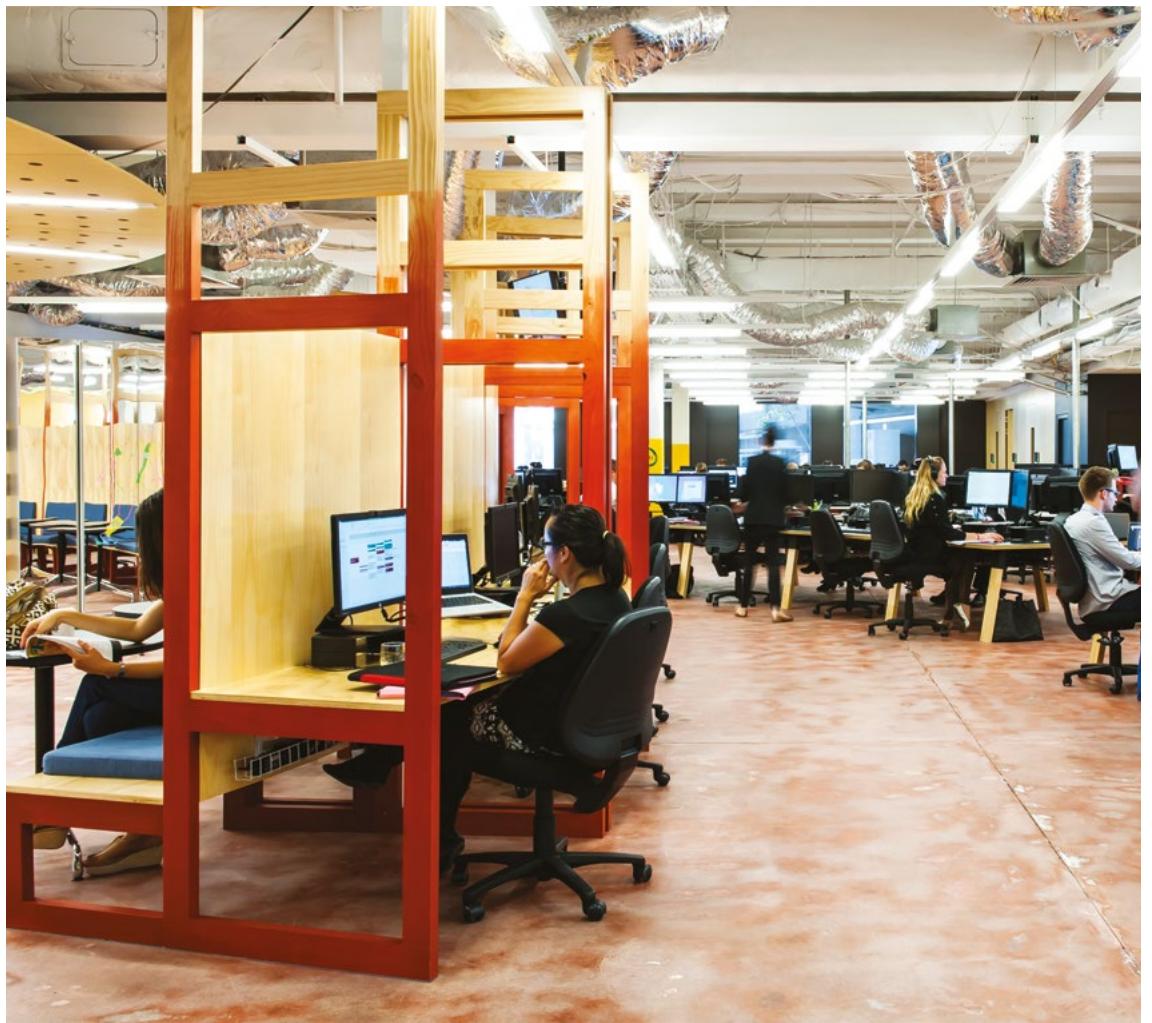
In 2017-18, SBS updated its Business Continuity Plan (BCP) as a part of its continuous improvement cycle reflecting the latest technology and resources capability. A BCP maintenance plan is in place, tested and updated periodically to ensure full business recovery in the event of a full or partial loss to the SBS premises. The annual Business

Continuity exercise was undertaken in April, with 12 issues and actions identified, a decline from 14 issues raised (and closed) in the previous exercise and continuing the trend of strengthening the plan.

SBS opened its Disaster Recovery site at Next DC which has significantly enhanced the SBS television broadcast resilience capability, providing redundancy to SBS facilities in Melbourne and Canberra, and enabling continued operations in the event of a disaster impacting on SBS broadcasting capability from its Sydney headquarters or Melbourne offices.

SBS Security

SBS strengthened its security operations across its key sites. Site Operating Procedures for the Sydney premises have been updated and aligned to the Site Security Plan and escalation processes, focusing on the security related to audience onsite attendance. Safety and security training modules are provided to all employees through the SBS Learning Management System which has significantly increased general security and safety awareness.



SBS Sydney office.

SBS Fraud Control Plan

The SBS Fraud Control Plan reflects SBS's responsibility to effectively manage the risk of fraud and demonstrates its commitment to the requirements of the *Public Governance, Performance and Accountability Act 2013* (the PGPA Act) and section 10 of the *Public Governance, Performance and Accountability Rule 2014* (the fraud rule) and the *Public Interest Disclosure (PID) Act 2013*. The SBS Fraud Control Plan was developed using the methodology outlined in the International Standard for Risk Management, (AS/NZS/ISO

31000).

The SBS Fraud Control Plan is reviewed biennially and was most recently approved by the Board in August. The Board is satisfied that SBS is taking all reasonable measures to prevent, detect and deal with fraud and is meeting its obligations under the fraud rule.

SBS's fraud control arrangements are developed in the context of SBS's overarching risk management framework in accordance with the Commonwealth Risk Management Policy and SBS has reviewed and aligned its fraud control frameworks and systems to the Commonwealth Fraud Control Policy.

External and Internal Audit

The audit of SBS's financial statements is carried out by the Australian National Audit Office (ANAO). The ANAO gave an unqualified opinion on the 2017-18 financial statements of SBS.

SBS has an agreement with Ernst & Young for the delivery of the Internal Audit for SBS. Ernst & Young performed audits throughout 2017-18 in accordance with the Internal Audit Plan approved by the SBS Audit and Risk Sub-Committee and the SBS Board. Where applicable, recommendations for

improvements to the control environment were brought to management's attention and remediation plans are in place as agreed with management to address issues raised.

The following Internal Audits were conducted in 2017-18: Superannuation Delegation Review, World Cup Readiness Review, Digital Acceleration Plan Review, Organisational Capability Review, Customer Complaints Handling, Records Management Review, Delivery Framework Review and an IT General Controls Review.

Indemnities and Insurance Premiums for Officers

As part of its general insurance protection, SBS has a Directors and Officers Liability Insurance Policy in place. The cost of this policy for 2017-18 was \$62,361 (GST excluded).

SBS Codes of Practice amendments

SBS revised its Codes of Practice in 2018, adopting additional restrictions to prohibit gambling advertising during live sports events between 5am and 8.30pm on its television and radio platforms. These amendments are consistent with the Federal Government's May 2017 policy commitment to reduce the amount of gambling advertising during live sporting events when children are likely to be watching. SBS also adopted similar gambling advertising restrictions on its digital platforms ahead of the Government's proposed new restrictions for online services.

Ministerial Directions and Notifications

SBS has not been notified of any general policies of the Australian Government that are to apply to SBS.

No ministerial directions have been issued under the SBS Act.

Compliance Report

Management provides a Quarterly Compliance Report to the Audit and Risk Sub-Committee (ARC), which includes details of compliance against the Public Governance, Performance and Accountability Act 2013 (PGPA Act). In addition, a bi-annual assessment of

SBS's compliance status against its Corporate Compliance Obligations is reported to the ARC. There have been no significant issues reported in relation to non-compliance with the PGPA Act.

Amendments to the SBS Act

In September 2017, Parliament passed the *Electoral and Other Legislation Amendment Act 2017* which, among other things, amended provisions of the SBS Act relating to the broadcast of political matter at the request of another person, in particular rules relating to identification of those responsible for authorising the broadcast. The amended provisions are similar to previous provisions requiring particulars to be announced or televised, and setting out the method in which they are to be announced or televised. The amended provisions ensure consistency with similar provisions that are included in the *Commonwealth Electoral Act 1918*, the *Referendum (Machinery Provisions) Act 1984* and other broadcasting legislation.

Environmental Protection and Biodiversity Conservation Act 1999

SBS seeks to mitigate the adverse environmental impacts of its business activities through a number of sustainability initiatives including recycling waste, energy efficiency and water conservation measures and the purchase of products made from recycled materials.

SBS implemented seven out of nine recommendations identified in the 2015-16 Level 2 Energy Audit conducted in conjunction with the NSW Office of Environment and Heritage (OEH) Energy Saver Program.

This work has resulted in reduced energy usage at the SBS Sydney site of 19MWH in 2017/2018, a 10 per cent reduction in site energy consumption and a year-on-year reduction of 527 tonnes of greenhouse gas emissions.

SBS continues to maintain a proactive approach and responsive energy strategy to mitigate the effects of significant cost increases recently witnessed in the Australian retail

energy market. Design standards exist for building refurbishments that have replaced outdated and inefficient lighting systems with the latest efficient, LED technologies. In addition, there is a current project underway to assess the viability of installing solar PV on site to minimise its exposure to wholesale electricity prices, environmental charges and peak demand charges, as well as take advantage of high environmental renewable certificate prices.

The performance of the Sydney building's Heating Ventilation and Air Conditioning system will continue to be monitored to ensure SBS maximises opportunities to cost effectively improve building energy performance. Changes to date are largely responsible for the ongoing reduction in energy usage.

In 2017-18 the general office recycling program recycled a total of 110 tonnes of general waste (2016-17, 111 tonnes) and 67 tonnes of paper and cardboard (2016-17, 23.5 tonnes). Approximately 275 tonnes or 75 per cent of all waste generated by SBS was recovered, diverted from landfill or re-used.

In addition, 487 kg of steel (2016-17, 1,880 kg) and 4,447kg of e-waste (2016-17, 3,157 kg) were recycled and separate programs continued to recycle toner cartridges, mobile phones and phone batteries, redundant electrical and data cabling, fluorescent lighting tubes (210 kg) and building waste generated through building refurbishment work.

Sustainability

SBS continues to purchase recycled paper for printing, photocopying, hand towels and toilet paper, in addition to products made from recycled materials for pin boards, acoustic panelling and furniture.

Locations

SBS Headquarters are located at 14 Herbert Street, Artarmon, Sydney, NSW. Its other offices are broadcast facilities in Federation Square, Melbourne, Vic, and an office at Parliament House, Canberra, ACT.

05 Great People, Great Culture

Building on the implementation of its Employee Values, SBS's focus on a diverse and inclusive workforce remains central to the organisation's ability to attract and retain the best talent and deliver its strategic objectives.



ENGAGE PEOPLE IN EXCITING AND CHALLENGING WORK

Employee Opinion Survey

SBS's annual Employee Opinion Survey showed a strong engagement result of 77 per cent, placing the broadcaster ahead of the overall Australian and Media and Creative Industry average. 92 per cent of employees are proud to work for the organisation and 85 per cent believe that SBS provides a supportive culture for employees from diverse backgrounds.

Focus

All employees have a personal Focus plan which establishes clear goals aligned to team, divisional and organisational objectives, in addition to personal career goals. Managers are required to hold regular 1:1 conversations with their teams which, combined with more formal check-ins, form the basis of SBS's annual performance cycle. This process ensures an open dialogue and ongoing feedback to drive performance and employee engagement.

It's How We Lead

SBS's dedicated leadership model *It's How We Lead* supported and improved the capabilities of all people leaders. As part of its *Employee Opinion Survey*, SBS assessed the effectiveness of the program against established benchmarks, reaching set targets with improvements across all measures. In 2017-18, the model was extended to include two flagship learning opportunities - *Busting Bias* deals with subverting personal held bias and *Harnessing Strengths* demonstrates that focusing on people's strengths increases performance by 36 per cent.

Innovative HR practices

SBS's People and Culture division was recognised by HRD Magazine as one of Australia's most innovative HR teams. The award particularly commended SBS's Employer Value Proposition campaign *There's a Reason* for its well connected message and demonstration of SBS's Purpose, the award-winning Leadership Development Program *It's How We Lead*, and the innovative orientation program for new employees.

Workforce Overview

SBS actively recruits and employs people from diverse linguistic and cultural backgrounds. Employees are encouraged to provide diversity statistical information upon commencement of employment.

Equal Employment Opportunity (EEO)

SBS believes in developing a diverse workforce and this is reflected in its recruitment processes, leadership development, culture programs and employee opinion surveys.

These processes ensure that appropriate action is taken to eliminate discrimination against, and promote equal opportunity for women, Aboriginal and Torres Strait Islander peoples, people from non-English speaking backgrounds, and people who have a permanent disability, in relation to employment matters in accordance with the Equal Employment Opportunity (Commonwealth Authorities) Act 1987.

The SBS Executive Team, including the Managing Director, is 38 per cent female and 62 per cent male. The Senior Leadership Group¹ has a total of 118 members, with 53 per cent female and 47 per cent male representation.

In addition, 51 per cent of employees are female, with 48 per cent of SBS people leaders² being female. A further 4.5 per cent of staff identify as Aboriginal or Torres Strait Islander and 1.45 per cent of employees identify as having a permanent disability.

| | Number of employees ³ | Percentage of Workforce* |
|--------------------------------------|----------------------------------|--------------------------|
| | 2017-2018 | 2017-2018 |
| Language Spoken at Home | | |
| English | 607 | 52% |
| Language other than English | 564 | 48% |
| Not Stated | 282 | |
| Total | 1453 | 100% |
| Place of Birth | | |
| Australia | 664 | 57% |
| Overseas | 511 | 43% |
| Not Stated | 278 | |
| Total | 1453 | 100% |
| Gender | | |
| Female | 745 | 51% |
| Male | 708 | 49% |
| Total | 1453 | 100% |
| Aboriginal or Torres Strait Islander | 51 | 4.5% ⁴ |
| Permanent Disability | 21 | 1.45% |

* Represents employees who voluntarily disclosed information.

1. Senior Leadership Group is defined as the Executive team & their direct reports

2. People Leaders defined as an SBS employee who has direct reports

3. Number of employees figure is the total number of employee headcount not FTE

4. Casuals not included in this figure in line with SBS'S RAP reporting

FOSTER MEANINGFUL COLLABORATION



The Network Employee Action Group.

Gender diversity at SBS

Gender equity continues to be a focus for SBS, where a culture of flexibility is embraced as an important part of supporting and retaining employees. Further steps were taken to mainstream flexibility with the launch of a flexible working kit, and working parents are supported through onsite childcare, flexible working arrangements and a child friendly environment.

SBS actively encourages female participation in areas traditionally engaged primarily by males, including its Broadcast Operations and Technology teams. Internal events, including the *Women In Technology* forum, are additional key opportunities to grow representation in these areas. Women now occupy several key roles within Studio Operations, Technology Projects, Subtitling, Enterprise Systems and Digital teams.

The *Network Employee Action Group* champions ongoing gender diversity at SBS, as part of the wider SBS Inclusion Steering Group.

The *Network* hosted a careers panel for all SBS employees that featured some of the most high profile and successful women from the media production sector, who discussed challenges, changes and opportunities facing women in the industry.

SBS remains committed to being leaders within the media sector in reflecting gender diversity across on screen talent, which is evident across SBS's News, Sport and Current Affairs portfolio, featuring Sarah Abo, Jeanette Francis, Laura Murphy Oates, Natalie Ahmat, Rachel Hocking, Lucy Zelić, Janice Petersen and Jenny Brockie, who are not only esteemed media professionals but are important role models for aspiring young female practitioners.

Ethics Policies

SBS's Code of Conduct ("the Code") sets the standard for the way employees and contractors work at SBS, and provides guidelines for interaction with colleagues and the broader community. All employees are provided with the Code upon induction. The Code is supported by a number of more detailed policies, procedures and protocols which SBS reviews and updates as required, and can be found on the SBS Intranet. All SBS employees are required to undertake an annual attestation and online training of the Code, which includes areas regarding ethics, conflict of interest, bullying and harassment.

Work Health and Safety Act 2011 (WHS Act)

SBS is committed to fostering a positive safety culture and to ensuring the health and safety of all employees, contractors, and members of the public who may be affected by its work.

As part of SBS's proactive approach to the safety governance framework, SBS undertook a review of all departmental risk assessments between July and December. This has enabled a comprehensive review of the risks present in each department, identification of new risks and an assurance that risk control measures are implemented and appropriate.

A comprehensive review and update of the SBS Safety Management System (SMS) and associated documentation has also been undertaken. Revisions have been approved and the revised SMS has been published on the intranet. In addition, the Health and Safety Committee structure and membership has been enhanced to enable more effective WHS consultation across the business.

The annual WHS audit program, undertaken in July, involved an independent audit of the SMS and its application across key divisions.

There were zero notifiable incidents to the regulator and zero investigations carried out by Comcare. Injury and illness reporting numbers remain consistent with the business continuing to encourage proactive reporting.

SBS also offers a range of health and wellbeing initiatives to its employees, such as the Employee Assistance Program, subsidised gym memberships, skin checks and flu vaccinations.

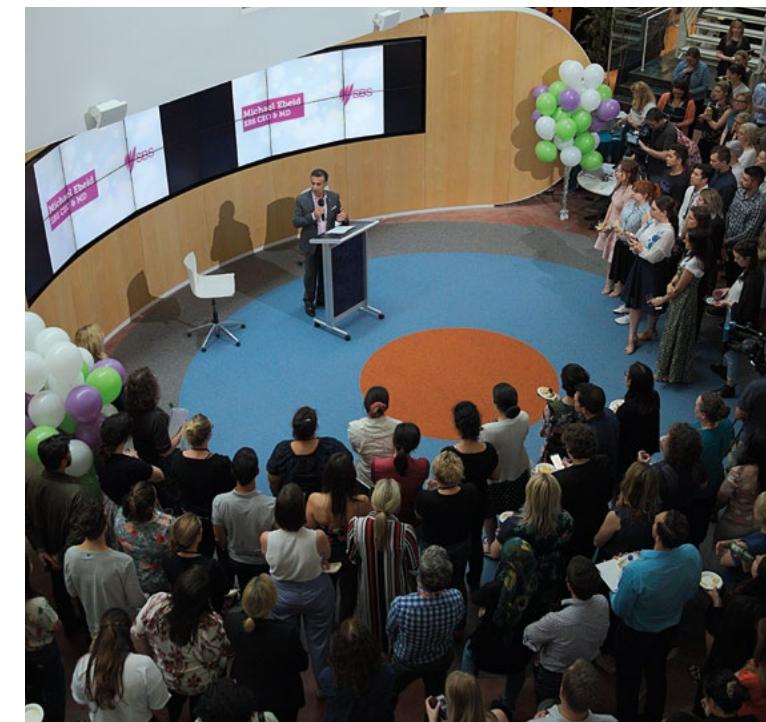
Inclusion Plan

In 2017-18, SBS further extended its focus on championing a diverse and inclusive workforce with the launch of its three-year *Inclusion Plan*, a strategy to ensure diverse employees feel included, valued and a sense of belonging. SBS's workforce reflects the diversity of modern Australia, however it was identified that more can be done to ensure that the organisation is leveraging the passion, creativity and innovative ideas that a diverse team affords.

Focused on three core pillars – *Organisational Alignment, Education and Leadership, and Governance and Sustainability*, the *Inclusion Plan* aims to ensure that SBS delivers employment programs, policies and practices that position it as one of the most inclusive employers in the media industry. It includes the creation of Employee Action Groups aligned to key areas, including *SBS Pride and Allies*, focused on LGBTIQ+ inclusion, *The Network*, which addresses gender equity and inclusion matters, and *SBS Access*, which considers the experiences of employees with disabilities. The *Inclusion Plan* has robust governance and accountability to the SBS Inclusion Steering Group, chaired by SBS's Managing Director.

There's A Reason

In 2017, SBS launched its first ever dedicated Employer Branding Campaign, *There's A Reason*, to inspire existing employees as to the role they play in delivering the SBS purpose, and to attract prospective employees to consider SBS as a workplace of choice. Centred around six distinct employees whose stories exemplify SBS's purpose, the campaign showcased the diverse range of backgrounds that make SBS so unique, as well as the range of opportunities available at the organisation. The campaign was shared across SBS's digital platforms, including via social media and also included a rebrand of the SBS Careers website.



Communicac8.

Communic8

SBS hosts regular town hall style meetings delivered by the Managing Director and Executives. These sessions provide an important opportunity for employees to raise issues and ask questions about organisational objectives and initiatives. All sessions are recorded and made available to all employees, also forming an organisation-wide forum for celebration of key achievements in teams. Divisionally, regular meetings are also held by Executives in which the efforts of individuals and teams are recognised through formal and informal reward and recognition systems.

Network events

SBS continued its commitment of delivering network-wide events, providing greater opportunities for all parts of organisation to work collaboratively toward the delivery of key organisational objectives.

HIGHLIGHTS INCLUDED:

- Sunshine
- The 2018 FIFA World Cup Russia™
- Safe Harbour
- Muslims Like Us
- The 2018 Sydney Gay and Lesbian Mardi Gras
- Eurovision 2018
- Struggle Street series two

Annual performance statement

I, Dr Hass Dellal AO, as a member of the accountable authority of the Special Broadcasting Service, present the 2017-18 annual performance statements of the Special Broadcasting Service, as required under paragraph 39(1)(a) of the Public Governance, Performance and Accountability Act 2013 (PGPA Act). In my opinion, these annual performance statements are based on properly maintained records, accurately reflect the performance of the entity, and comply with subsection 39(2) of the PGPA Act.

Our Purpose

As described in our Charter, the principal function of the SBS is to provide multilingual and multicultural radio, television and digital media services that inform, educate and entertain all Australians, and, in doing so, reflect Australia's multicultural society.

In the SBS Corporate Plan 2017-18, SBS has interpreted this function into a purpose that has a positive impact on Australia's diverse society:

SBS inspires all Australians to explore, appreciate and celebrate our diverse world and in doing so, contributes to a cohesive society.

This purpose is mapped to the Portfolio Budget Statements (PBS) as follows:

| Purpose | Delivered by | Outcome | Linked PBS Programs and sub-programs |
|---|-----------------------|-----------|--|
| "SBS inspires all Australians to explore, appreciate and celebrate our diverse world and in doing so, contributes to a cohesive society." | Whole of organisation | Outcome 1 | Program 1.1 – SBS General Operational Activities Program 1.2 – SBS Transmission and Distribution Services |

Results and Analysis of performance against Purpose

SBS performed strongly across key initiatives for 2017-18. Significant changes that had an impact on the highly competitive market for audiences in Australia included:

- fragmentation of video viewing across different video devices and platforms;
- continued subscriber growth for local and international subscription video on demand (SVOD) service providers; and
- ongoing competition for programming rights from both traditional broadcasters and new entrants.

Despite these challenges, SBS achieved increased audience engagement and also delivered on commercial objectives.

The tables below summarise SBS's results against the purpose of the organisation, using the criteria identified in the Portfolio Budget Statements and the SBS 2017-18 Corporate Plan. These results are broken down by significant activity area, all of which contribute to SBS achieving its purpose.

Content Creation, Acquisition and Curation

| Deliverable | Performance Criterion | Source | FY17-18 Target | FY17-18 Actual | Commentary |
|--|---|---|---------------------|--|---|
| Programs aligned with Australia's multicultural society and perspective (Appendices 1-5) | Number of hours of TV programming broadcast in CALD (culturally and linguistically diverse) | <i>Program 1.1, 2017-18 Portfolio Budget Statements, p289</i> | 9,000 hours | 12,729 hours on SBS One and SBS VICELAND | Target exceeded; this includes 7,202 hours of programming broadcast in LOTE (languages other than English) on SBS One and SBS VICELAND. |
| Broadcasting in languages other than English (Appendices 1, 3, 6, 8, 9) | Number of hours of locally commissioned programs broadcast (first run) SBS One and SBS VICELAND | <i>Program 1.1, 2017-18 Portfolio Budget Statements, p289</i> | 80 hours | 112 hours | Target exceeded. |
| Percentage of Radio broadcasts in languages other than English. | <i>SBS 2017-18 Corporate Plan, p16</i> | 86% | 98% | Target exceeded. | |
| Programming for all Australians | Reach (average monthly, in millions, network, all people, 24hr) | <i>SBS 2017-18 Corporate Plan, p16</i> | 13.3 million people | 13.0 million people | Target not met. SBS experienced modest decline from 2016-17 to 2017-18 in a declining TV viewing market. However, SBS experienced significant audience growth on digital and social media channels. |

Across its key content properties, SBS continued to create, acquire and curate content in line with its Charter obligations. In terms of audience reach, SBS's network of free-to-air broadcast television channels did not meet the target, but experienced only a modest decline in reach of 1 per cent from 2016-17 to 2017-18 in an environment of overall declining television viewing. SBS has continued its investment in its digital services and distribution methods to allow more of the Australian community to engage with our content and has experienced significant audience growth on digital and social media channels.

Through SBS's commissioned content, news and current affairs and radio language programs, SBS continued to tell stories which explore and celebrate Australia's diverse multicultural society.

As always, SBS continued to bring the best culturally and linguistically diverse content from across the world to Australian audiences across all of our platforms. (For more details, see pages 24-59)

Highlights included:

- A series of commissioned dramas and documentaries that identified and highlighted issues affecting under-represented communities in Australia;
- 98 per cent of SBS Radio programming was broadcast in languages other than English (LOTE). SBS refreshed its services in LOTE following the review of SBS Radio services conducted in 2017. SBS revised some of the languages broadcast, which included the launch of seven new languages in 2017-18.

Content Broadcast, Technology & Distribution

| Deliverable | Performance Criterion | Source | FY17-18 Target | FY17-18 Actual | Commentary |
|---|--|--|----------------|----------------|------------------|
| Maintaining and improving the availability of SBS digital transmissions | Population reach - Digital transmission sites (including VAST Satellite) | Program 1.2, 2017-18 Portfolio Budget Statements, p290 | 100% | 100% | Target met. |
| Extending the reach of the SBS digital network | Availability of digital television transmission services (fully managed services)* | SBS 2017-18 Corporate Plan, p18 | 99.82% | 99.96% | Target exceeded. |
| | Population reach for terrestrial services (excluding satellite) | | 97% | 97% | Target met. |
| Cost-effective delivery of transmission and distribution services | Transmission and Distribution expenditure as % of total funding | SBS 2017-18 Corporate Plan, p18 | 19.8% | 18.6% | Target exceeded. |

* Based on contracted availability which excludes planned maintenance and infrastructure upgrade outages.

Through broadcast and narrowcast distribution of content, SBS sought to reach and engage as many Australians as possible with content that reflects the SBS Charter. By innovative deployment of technology and the smart use of capability partners, SBS ensured efficiency and cost-effectiveness in broadcast capabilities.

SBS delivered on its goals for 2017-18, achieving all of its performance targets as set out in the 2017-18 Portfolio Budget Statement and SBS 2017-18 Corporate Plan. SBS continued to implement broadcast, technology and distribution solutions that enabled the effective and efficient delivery of this function.

SBS remains the only Australian broadcaster to transmit two high definition channels, being SBS HD and SBS VICELAND HD. (For more examples and information, see pages 72-76)

Content Commercialisation

| Deliverable | Performance Criterion | Source | FY17-18 Target | FY17-18 Actual | Commentary |
|---|--------------------------|---------------------------------|----------------|----------------|------------------|
| Commercialisation of content to support delivery of Charter focused content | Total Commercial Revenue | SBS 2017-18 Corporate Plan, p20 | \$101.6m | \$124.1m | Target exceeded. |

SBS's commercial activities include SBS Media Sales, subscription television business (World Movies) and SBS's distribution business. The primary purpose of SBS's commercial activities is to generate positive returns in order to reinvest in distinctive content for our audiences.

Over the past 12 months, SBS's commercial activities maintained their premium position in the free-to-air advertising market and delivered above-market television advertising growth while also growing digital revenue. (For more examples and information, see page 77).

Content Support Activities

| Deliverable | Performance Criterion | Source | FY17-18 Target | FY17-18 Actual | Commentary |
|--|---|---------------------------------|----------------|----------------|-------------|
| Effective and efficient support of core content and content commercialisation activities | Content support activities; share of total operating expense (% including transmission) | SBS 2017-18 Corporate Plan, p21 | <10% | <10% | Target met. |
| | Content support activities; share of total FTEs (%) | | <9% | <9% | Target met. |

SBS's support activities encompass the functions that allow SBS to deliver content, distribution and commercial activities. These teams include human resources and organisational development, corporate affairs, legal, corporate services and finance.

SBS continued to support activities efficiently and the functions represent less than 10 per cent of overall expenditure as well as less than nine per cent of full-time equivalent (FTE) staff, which met targets and was consistent with historical performance.



Financial Statements

FOR THE YEAR ENDED 30 JUNE 2018

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Independent Auditor's Report



INDEPENDENT AUDITOR'S REPORT

To the Minister for Communications

Opinion

In my opinion, the financial statements of the Special Broadcasting Service Corporation for the year ended 30 June 2018:

- (a) comply with Australian Accounting Standards – Reduced Disclosure Requirements and the *Public Governance, Performance and Accountability (Financial Reporting) Rule 2015*; and
- (b) present fairly the financial position of the Special Broadcasting Service Corporation as at 30 June 2018 and its financial performance and cash flows for the year then ended.

The financial statements of the Special Broadcasting Service Corporation, which I have audited, comprise the following statements as at 30 June 2018 and for the year then ended:

- Statement by the Directors and Chief Financial Officer;
- Statement of Comprehensive Income;
- Statement of Financial Position;
- Statement of Changes in Equity;
- Cash Flow Statement; and
- Notes to the financial statements, comprising a summary of significant accounting policies and other explanatory information.

Basis for Opinion

I conducted my audit in accordance with the Australian National Audit Office Auditing Standards, which incorporate the Australian Auditing Standards. My responsibilities under those standards are further described in the *Auditor's Responsibilities for the Audit of the Financial Statements* section of my report. I am independent of the Special Broadcasting Service Corporation in accordance with the relevant ethical requirements for financial statement audits conducted by the Auditor-General and his delegates. These include the relevant independence requirements of the Accounting Professional and Ethical Standards Board's APES 110 *Code of Ethics for Professional Accountants* (the Code) to the extent that they are not in conflict with the *Auditor-General Act 1997*. I have also fulfilled my other responsibilities in accordance with the Code. I believe that the audit evidence I have obtained is sufficient and appropriate to provide a basis for my opinion.

Accountable Authority's Responsibility for the Financial Statements

As the Accountable Authority of the Special Broadcasting Service Corporation, the Special Broadcasting Service Board is responsible under the *Public Governance, Performance and Accountability Act 2013* for the preparation and fair presentation of annual financial statements that comply with Australian Accounting Standards – Reduced Disclosure Requirements and the rules made under that Act. The Accountable Authority is also responsible for such internal control as the Accountable Authority determines is necessary to enable the preparation and fair presentation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the Special Broadcasting Service Board is responsible for assessing the Special Broadcasting Service Corporation's ability to continue as a going concern, taking into account whether the Special Broadcasting Service Corporation's operations will cease as a result of an administrative restructure or for any other reason. The Special Broadcasting Service Board is also responsible for disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the assessment indicates that it is not appropriate.

GPO Box 707 CANBERRA ACT 2601
19 National Circuit BARTON ACT
Phone (02) 6203 7300 Fax (02) 6203 7777

Auditor's Responsibilities for the Audit of the Financial Statements

My objective is to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes my opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with the Australian National Audit Office Auditing Standards will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of the financial statements.

As part of an audit in accordance with the Australian National Audit Office Auditing Standards, I exercise professional judgement and maintain professional scepticism throughout the audit. I also:

- identify and assess the risks of material misstatement of the financial statements, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for my opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control;
- obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the Special Broadcasting Service Corporation's internal control;
- evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by the Accountable Authority;
- conclude on the appropriateness of the Accountable Authority's use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the Special Broadcasting Service Corporation's ability to continue as a going concern. If I conclude that a material uncertainty exists, I am required to draw attention in my auditor's report to the related disclosures in the financial statements or, if such disclosures are inadequate, to modify my opinion. My conclusions are based on the audit evidence obtained up to the date of my auditor's report. However, future events or conditions may cause the Special Broadcasting Service Corporation to cease to continue as a going concern; and
- evaluate the overall presentation, structure and content of the financial statements, including the disclosures, and whether the financial statements represent the underlying transactions and events in a manner that achieves fair presentation.

I communicate with those charged with governance regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that I identify during my audit.

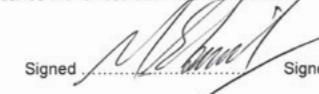
Australian National Audit Office

S.Buchanan

Serena Buchanan
Engagement Executive

Delegate of the Auditor-General
Canberra

30 August 2018

| STATEMENT BY THE DIRECTORS AND CHIEF FINANCIAL OFFICER | | |
|--|--|---|
| In our opinion, the attached financial statements for the year ended 30 June 2018 comply with subsection 42(2) of the Public Governance, Performance and Accountability Act 2013 (PGPA Act), and are based on properly maintained financial records as per subsection 41(2) of the PGPA Act. | | |
| In our opinion, at the date of this statement, there are reasonable grounds to believe that the Special Broadcasting Service Corporation will be able to pay its debts as and when they fall due. | | |
| This statement is made in accordance with a resolution of the directors. | | |
| Signed  | Signed  | Signed  |
| Dr Bulent Hass Della Chairman | Michael Ebeid Managing Director | James Taylor Chief Financial Officer |
| 30 th August 2018 | 30 th August 2018 | 30 th August 2018 |

| | Notes | 2018 \$'000 | 2017 \$'000 |
|--|-------|----------------|----------------|
| Net cost of services | | | |
| Expenses | | | |
| Employee benefits | 1.1A | 136,597 | 129,400 |
| Suppliers | 1.1B | 200,782 | 205,219 |
| Finance costs | 1.1C | 9 | 58 |
| Write-down and impairment of assets | 1.1D | 1,153 | 2,786 |
| Depreciation and amortisation | 2.2A | 11,217 | 11,144 |
| Program inventory amortisation | 2.2B | 54,243 | 50,753 |
| Total expenses | | 404,001 | 399,360 |
| Less: | | | |
| Own-source income | | | |
| Own-source revenue | | | |
| Sale of goods and rendering of services | 1.2A | 118,232 | 108,327 |
| Interest income | 1.2B | 2,672 | 3,009 |
| Operating lease rental income | 1.2C | 1,250 | 1,172 |
| Royalties from program rights | | 1,604 | 2,837 |
| Other revenue | | 318 | 276 |
| Total own-source revenue | | 124,076 | 115,621 |
| Gains | | | |
| Gains from sale of assets | | 3 | 3 |
| Foreign exchange gains | | 56 | 89 |
| Reversal of impairment losses | 1.1D | 395 | - |
| Total gains | | 454 | 92 |
| Total own-source income | | 124,530 | 115,713 |
| Net cost of services | | 279,471 | 283,647 |
| Revenue from Government | 1.2D | 280,058 | 281,598 |
| Surplus/(Deficit) on continuing operations | | 587 | (2,049) |
| Other comprehensive income | | | |
| Items not subject to subsequent reclassification to net cost of services | | | |
| Changes in asset revaluation reserve | | 6,764 | 10,443 |
| Items subject to subsequent reclassification to net cost of services | | | |
| Profit/(Loss) on cash flow hedging instruments | | 724 | (300) |
| Total other comprehensive income | | 7,488 | 10,143 |
| Total comprehensive income | | 8,075 | 8,094 |

The above statement should be read in conjunction with the accompanying notes.

Statement of Financial Position

AS AT 30 JUNE 2018

Statement of Changes in Equity

FOR THE YEAR ENDED 30 JUNE 2018

| | Notes | 2018 \$'000 | 2017 \$'000 |
|---|-------|----------------|----------------|
| Assets | | | |
| Financial assets | | | |
| Cash and cash equivalents | 2.1A | 7,340 | 9,817 |
| Trade and other receivables | 2.1B | 30,650 | 27,680 |
| Term investments | 2.1C | 10,003 | 15,113 |
| Total financial assets | | 47,993 | 52,610 |
| Non-financial assets | | | |
| Land | 2.2A | 42,725 | 39,860 |
| Buildings | 2.2A | 38,661 | 38,070 |
| Plant and equipment | 2.2A | 23,446 | 22,554 |
| Computer software | 2.2A | 13,599 | 12,998 |
| Other intangibles | 2.2A | 9,319 | 9,319 |
| Inventories | 2.2B | 78,317 | 74,508 |
| Other non-financial assets | 2.2C | 24,660 | 22,113 |
| Total non-financial assets | | 230,727 | 219,422 |
| Total assets | | 278,720 | 272,032 |
| Liabilities | | | |
| Payables | | | |
| Suppliers | 2.3A | 22,274 | 29,143 |
| Other payables | 2.3B | 13,852 | 9,533 |
| Total payables | | 36,126 | 38,676 |
| Interest bearing liabilities | | | |
| Leases | 2.3C | - | 46 |
| Total interest bearing liabilities | | - | 46 |
| Provisions | | | |
| Employee provisions | 3.1 | 25,650 | 24,669 |
| Other provisions | 2.3D | 1,400 | 1,172 |
| Total provisions | | 27,050 | 25,841 |
| Total liabilities | | 63,176 | 64,563 |
| Net assets | | 215,544 | 207,469 |
| Equity | | | |
| Contributed equity | | 110,403 | 110,403 |
| Reserves | | 75,639 | 68,556 |
| Retained surplus | | 29,502 | 28,510 |
| Total equity | | 215,544 | 207,469 |

The above statement should be read in conjunction with the accompanying notes.

| | Contributed equity | Asset revaluation reserve | Hedge reserve | Retained surplus | Total equity | | | | | |
|--|-----------------------|------------------------------|------------------|---------------------|-----------------|----------------|----------------|----------------|----------------|----------------|
| | 2018 \$'000 | 2017 \$'000 | 2018 \$'000 | 2017 \$'000 | 2018 \$'000 | 2017 \$'000 | 2018 \$'000 | 2017 \$'000 | 2018 \$'000 | 2017 \$'000 |
| Opening balance | | | | | | | | | | |
| Balance carried forward from previous year | | | | | | | | | | |
| 110,403 | 110,403 | 68,856 | 59,342 | (300) | - | 28,510 | 29,630 | 207,469 | 199,375 | |
| Comprehensive income | | | | | | | | | | |
| Surplus/(Deficit) for the year | - | - | - | - | - | - | 587 | (2,049) | 587 | (2,049) |
| Other comprehensive income | | | | | | | | | | |
| Asset revaluation | - | - | 6,764 | 10,443 | - | - | - | - | 6,764 | 10,443 |
| Profit/(Loss) on cash flow hedging instrument | - | - | - | - | 724 | (300) | - | - | 724 | (300) |
| Total comprehensive income | - | - | 6,764 | 10,443 | 724 | (300) | 587 | (2,049) | 8,075 | 8,094 |
| Transfers between equity components | | | | | | | | | | |
| Transfer of revaluation gain in relation to assets written off during the year (i) | - | - | (405) | (929) | - | - | 405 | 929 | - | - |
| Total transfers between equity components | - | - | (405) | (929) | - | - | 405 | 929 | - | - |
| Closing balance as at 30 June | | | | | | | | | | |
| 110,403 | 110,403 | 75,215 | 68,856 | 424 | (300) | 29,502 | 28,510 | 215,544 | 207,469 | |

(i) During the year the Corporation wrote off plant and equipment that had previously been revalued upwards by \$0.41m (2017: \$0.93m) (Refer Note 1.1D). At the time of write off this asset revaluation surplus was transferred to retained surplus.

The above statement should be read in conjunction with the accompanying notes.

Cash Flow Statement

FOR THE YEAR ENDED 30 JUNE 2018

Notes to the Financial Statements

| | Notes | 2018 \$'000 | 2017 \$'000 |
|---|-------|------------------|------------------|
| Operating activities | | | |
| Cash received | | | |
| Receipts from Government | | 280,058 | 281,598 |
| Sale of goods and rendering of services | | 131,581 | 115,594 |
| Interest | | 2,374 | 2,925 |
| Net GST received | | 10,510 | 11,681 |
| Total cash received | | 424,523 | 411,798 |
| Cash used | | | |
| Employees | | (134,590) | (124,531) |
| Suppliers | | (287,901) | (282,706) |
| Borrowing costs | | - | (8) |
| Total cash used | | (422,491) | (407,245) |
| Net cash from operating activities | | 2,032 | 4,553 |
| Investing activities | | | |
| Cash received | | | |
| Proceeds from sales of plant and equipment | 3 | 3 | 3 |
| Investments | | 141,238 | 152,891 |
| Total cash received | | 141,241 | 152,894 |
| Cash used | | | |
| Purchase of plant and equipment | | (9,542) | (11,829) |
| Investments | | (136,162) | (152,435) |
| Total cash used | | (145,704) | (164,264) |
| Net cash used by investing activities | | (4,463) | (11,370) |
| Financing activities | | | |
| Cash used | | | |
| Finance lease payments | | (46) | (180) |
| Total cash used | | (46) | (180) |
| Net cash used by financing activities | | (46) | (180) |
| Net decrease in cash held | | (2,477) | (6,997) |
| Cash and cash equivalents at the beginning of the reporting period | | 9,817 | 16,814 |
| Cash and cash equivalents at the end of the reporting period | 2.1A | 7,340 | 9,817 |

The above statement should be read in conjunction with the accompanying notes.

Overview

The financial statements are those of the Special Broadcasting Service Corporation (the "Corporation").

(a) The basis of preparation

The financial statements are general purpose financial statements and are required by section 42 of the *Public Governance, Performance and Accountability Act 2013*.

The financial statements have been prepared in accordance with:

- (i) *Public Governance, Performance and Accountability (Financial Reporting Rule) 2015* (FRR) for reporting periods ending on or after 1 July 2017; and
- (ii) Australian Accounting Standards and Interpretations – Reduced Disclosure Requirements issued by the Australian Accounting Standards Board (AASB) that apply for the reporting period.

The financial statements have been prepared on an accrual basis and in accordance with the historical cost convention, except for certain assets and liabilities at fair value. Except where stated, no allowance is made for the effect of changing prices on the results or the financial position. The financial statements are presented in Australian dollars, which is the Corporation's functional currency, and values are rounded to the nearest thousand dollars unless otherwise specified.

(b) New Australian Accounting Standards

All new, revised, or amending Standards or Interpretations that were issued prior to the sign-off date and are applicable to the current reporting period did not have a material effect, and are not expected to have a future material effect on the Corporation's financial statements.

Future Australian Accounting Standard Requirements

The following new, revised or amending Standards or Interpretations were issued by the Australian Accounting Standards Board prior to the signing of the statements by the Directors and Chief Financial Officer which may have an impact on the Corporation's financial statements for future reporting periods:

| Standard/ Interpretation | Application date* | Nature of impending change/s in accounting policy and likely impact on initial application |
|---|-------------------|--|
| AASB 9 Financial Instruments | 1 July 2018 | <p>AASB 9 now incorporates:</p> <ul style="list-style-type: none"> – the classification and measurement requirements for financial assets and for financial liabilities, and the recognition and derecognition requirements for financial instruments; – requirements for impairment of financial assets; and – hedge accounting. <p>Likely impact: Although the introduction of this standard will have an impact to how the Corporation measures impairment on trade and other receivables, these changes are not expected to have a significant impact. There is no change to the classification, measure and recognition of the financial assets and liabilities.</p> |
| AASB 15 Revenue from Contracts with Customers | 1 July 2019 | <p>AASB 15: establishes principles for reporting information about the nature, amount, timing and uncertainty of revenue and cash flows arising from an entity's contracts with customers, with revenue recognised as 'performance obligations' are satisfied; and</p> <ul style="list-style-type: none"> – will apply to contracts of not-for-profit entities that are exchange transactions. <i>AASB 1004 Contributions</i> will continue to apply to non-exchange transactions. <p>Likely impact: First time adoption of this standard may have a financial impact, however the potential effects are not expected to be significant.</p> |

Notes to the Financial Statements (continued)

| Standard/ Interpretation | Application date * | Nature of impending change/s in accounting policy and likely impact on initial application |
|-----------------------------|--------------------|--|
| AASB 16 Leases | 1 July 2019 | <p>AASB 16 effectively treats all leases as finance leases for lessees. Other things to note are:</p> <ul style="list-style-type: none"> – short-term leases (less than 12 months) and leases of low-value assets (such as personal computers) are exempt from the lease accounting requirements. – changes in accounting over the life of the lease with recognition of a front-loaded pattern of expense for most leases being required. – lessor accounting will remain similar to current practice. <p>Likely impact: First time adoption of this standard is likely to have an impact on the Statement of Financial Position where arrangements meeting the definition of a lease will be capitalised as rights of use with an equivalent liability recognised. The impact on the Statement of Comprehensive Income is not expected to be significant, beyond a reclassification of costs from suppliers to amortisation and interest costs.</p> |

* The Corporation's expected initial application date is when the accounting standard becomes operative at the beginning of the Corporation's reporting year.

All other new, revised or amending Standards or Interpretations that were issued prior to the sign-off date and are applicable to future reporting periods are not expected to have a future material impact on the Corporation's financial statements.

(c) Significant accounting judgements and estimates

In the process of applying the accounting policies, the Corporation has made the following judgements that have the most significant impact on the amounts recorded in the financial statements:

- Valuation of land, buildings, plant and equipment and intangibles as detailed in Note 2.2A.
- Program amortisation as detailed in Note 2.2B.
- Long service leave as detailed in Note 3.1.
- Redundancy provision as detailed in Note 3.1.

No accounting assumptions or estimates have been identified that have a significant risk of causing a material adjustment to the carrying amounts of assets and liabilities within the next reporting year.

(d) Taxation

The Corporation is exempt from all forms of taxation except Fringe Benefits Tax (FBT) and the Goods and Services Tax (GST).

(e) Foreign exchange

Transactions denominated in a foreign currency are converted at the effective exchange rate on the date of the transaction.

The Corporation enters into foreign currency hedging arrangements to protect its purchasing power in relation to foreign currency exposures. Expenditures denominated in foreign currencies are converted to Australian dollars at the exchange rates prevailing at the date of the transaction or at the hedged rate.

All the gains and losses are taken to profit or loss with the exception of forward exchange contracts that are classified as cash flow hedges used to hedge highly probable transactions. Gains and losses on cash flow hedges held at balance date are taken to equity.

(f) Events after the reporting period

There was no subsequent event that had the potential to significantly affect the ongoing structure and financial activities of the Corporation.

(g) Changes to comparatives

Comparatives have been reclassified from the prior year to align to the current period presentation.

1. Financial Performance

This section analyses the financial performance of the Corporation for the year ended 30 June 2018.

1.1 Expenses

| | Notes | 2018 \$'000 | 2017 \$'000 |
|--------------------------------|-------|----------------|----------------|
| 1.1A Employee benefits | | | |
| Wages and salaries | | 109,089 | 100,963 |
| Superannuation | | | |
| Defined contribution plans | | 11,012 | 9,936 |
| Defined benefit plans | | 4,142 | 4,260 |
| Leave and other entitlements | | 12,354 | 14,241 |
| Total employee benefits | | 136,597 | 129,400 |

Accounting Policy

Accounting policies for employee related expenses are contained under Note 3, People and relationships.

1.1B Suppliers

| Goods and services supplied or rendered | | |
|--|--|---------|
| Materials and minor items | | 8,640 |
| Office supplies | | 1,778 |
| Other program purchases | | 30,343 |
| Broadcasting | | 74,253 |
| Administrative expenses | | 45,708 |
| Contract staff | | 27,057 |
| Production services | | 8,065 |
| Audit fees | | 131 |
| Total goods and services supplied or rendered | | 195,975 |
| | | 200,169 |

| | | |
|--|---------|---------|
| Goods supplied | 40,761 | 36,533 |
| Services rendered | 155,214 | 163,636 |
| Total goods and services supplied or rendered | 195,975 | 200,169 |

Other supplier expenses

| | | | |
|--------------------------------------|-----|---------|---------|
| Operating lease rentals | (i) | 3,970 | 3,917 |
| Workers' compensation premiums | | 837 | 1,133 |
| Total other supplier expenses | | 4,807 | 5,050 |
| Total suppliers | | 200,782 | 205,219 |

Notes to the Financial Statements (continued)

1.1B Suppliers (continued)

| (i) Nature of lease | General description of leasing arrangement |
|-----------------------------------|---|
| – Leases for office accommodation | Lease payments are subject to annual increases in line with the Consumer Price Index or Market Value. The leases are renewable. |
| – Leases of computer equipment | The leases for computer equipment are for a period of three or four years. Options to extend leased terms are available at discounted prices. |
| – Leases of motor vehicles | No contingent rentals exist, and no renewal or purchase options are available. |

Commitments for minimum payments in relation to operating leases are payable as follows:

| | Notes | 2018 \$'000 | 2017 \$'000 |
|--|-------|----------------|----------------|
| Within 1 year | | 2,261 | 1,726 |
| Between 1 to 5 years | | 4,099 | 1,173 |
| More than 5 years | | 510 | - |
| Total operating lease commitments | | 6,870 | 2,899 |

Accounting Policy

Where an asset is acquired by means of a finance lease, the asset is capitalised at either the fair value of the lease property or, if lower, the present value of minimum lease payments at the inception of the contract and a liability is recognised at the same time and for the same amount. The discount rate used is the interest rate implicit in the lease. Leased assets are amortised over the period of the lease. Lease payments are allocated between the principal component and interest expense.

Operating lease payments are expensed on a straight-line basis which is representative of the pattern of benefits derived from the leased assets.

1.1C Finance costs

| | | |
|---|----------|-----------|
| Finance lease | - | 8 |
| Unwinding of discount – provision for restoration | 9 | 50 |
| Total finance costs | 9 | 58 |

Accounting Policy

All borrowing costs are expensed as incurred.

1.1D Write-down and impairment of assets

| | | | |
|--|-------|--------------|--------------|
| Financial instruments | (i) | 794 | 22 |
| Plant and equipment | (ii) | 350 | 79 |
| Intangible assets | (iii) | 9 | 2,685 |
| Total write-down and impairment of assets | | 1,153 | 2,786 |

(i) Impairment on financial instruments relates to the write-off and provision of receivables during the period. In anticipation of the expiry of SBS's legal eligibility to recover an outstanding receivable in April 2019, a \$0.744m bad debt provision has been recognised for the year ended 30 June 2018.

(ii) Plant and equipment assets were written off due to technological changes, wear and tear.

(iii) The current year write-off relates to obsolete computer software. The 30 June 2017 intangible impairment related to the PAN TV carrying value due to contract renewal in January 2018. Refer note 2.2A for further details. An impairment reversal of \$0.395m was recognised as income during the current financial period following an improvement in the assets recoverable amounts.

1.2 Own-source and Government revenue

Own-source revenue

1.2A Sale of goods and rendering of services

| | 2018 \$'000 | 2017 \$'000 |
|--|----------------|----------------|
| Sale of goods | 1,100 | 1,608 |
| Rendering of services | 117,132 | 106,719 |
| Total sale of goods and rendering of services | 118,232 | 108,327 |

Accounting Policy

Revenue from the sale of goods is recognised when:

- a) the risks and rewards of ownership have been transferred to the buyer;
- b) the Corporation retains no managerial involvement or effective control over the goods;

Receivables for goods and services, which have 30 or 45 day terms, are recognised at the nominal amounts due less any impairment allowance amount. Collectability of debts is reviewed at the end of the reporting period. Allowances are made when collectability of the debt is no longer probable.

1.2B Interest income

| | | |
|------------------------------|--------------|--------------|
| Deposits | 2,672 | 3,009 |
| Total interest income | 2,672 | 3,009 |

Accounting Policy

Interest revenue is recognised using the effective interest method.

1.2C Operating lease rental income

| | | |
|--|--------------|--------------|
| Total operating lease rental income | 1,250 | 1,172 |
|--|--------------|--------------|

Lease rental income commitments

Commitments for lease rental income receivables are as follows:

| | | |
|--|--------------|--------------|
| Within 1 year | 1,321 | 1,138 |
| Between 1 to 5 years | 2,030 | 1,952 |
| More than 5 years | 729 | - |
| Total rental income commitments | 4,080 | 3,090 |

Accounting Policy

Refer to accounting policy under Note 1.2A, Sale of goods and rendering of services.

1.2D Revenue from Government

| | | |
|--|----------------|----------------|
| Department of Communications and the Arts – Corporation payment item | 280,058 | 281,598 |
| Total revenue from Government | 280,058 | 281,598 |

Accounting Policy

Funding received or receivable from the Department of Communications and the Arts (appropriated to the Department of Communications and the Arts as a corporate Commonwealth entity payment item for payment to the Corporation) is recognised as Revenue from Government by the Corporation unless the funding is in the nature of an equity injection or a loan.

Notes to the Financial Statements (continued)

2. Financial Position

This section analyses the Corporation's assets used to conduct its operations and the operating liabilities incurred as a result. Employee related information is disclosed in Note 3, People and relationships.

2.1 Financial assets

2.1A Cash and cash equivalents

| | Notes | 2018 \$'000 | 2017 \$'000 |
|----------------------------------|-------|----------------|----------------|
| Total cash on hand or on deposit | | 7,340 | 9,817 |

2.1B Trade and other receivables

| | | | |
|--|------|---------------|---------------|
| Total goods and services receivable | (i) | 31,033 | 25,411 |
| Other receivables | | | |
| Net GST receivable from the Australian Taxation Office | | 424 | 2,329 |
| Interest | | 9 | 20 |
| Total other receivables | | 433 | 2,349 |
| Total trade and other receivables (gross) | | 31,466 | 27,760 |
| Less impairment allowance | | | |
| Goods and services | (ii) | (816) | (80) |
| Total trade and other receivables (net) | | 30,650 | 27,680 |

(i) The majority of goods and services receivables relate to advertising agencies. All trade and other receivables are expected to be recovered within 12 months. Credit terms were 45 days for advertising (2017: 45 days) and 30 days for all other trade receivables. (2017: 30 days).

(ii) In anticipation of the expiry of SBS's legal eligibility to recover an outstanding receivable in April 2019, a \$0.744m bad debt provision has been recognised for the year ended 30 June 2018.

Reconciliation of the impairment allowance

In the current year \$0.736m was recognised as an increase in the impairment allowance (2017: \$0.018m).

Accounting Policy

Loans and receivables

Trade receivables, loans and other receivables that have fixed or determinable payments and that are not quoted in an active market are classified as 'loans and receivables'. Loans and receivables are measured at amortised cost using the effective interest method less impairment.

Effective interest method

The effective interest method is a method of calculating the amortised cost of a financial asset and of allocating interest income over the relevant period. The effective interest rate is the rate that exactly discounts estimated future cash receipts through the expected life of the financial asset, or, where appropriate, a shorter period.

Impairment allowance

Financial assets are assessed for impairment at the end of each reporting period. The Corporation's financial instruments are measured on the cost basis. Interest-earning financial assets and liabilities are measured using the effective interest rate method, whereby interest income is allocated over the term of the instrument to achieve a constant rate of return.

2.1C Term investments

| | 2018 \$'000 | 2017 \$'000 |
|--------------------------------|----------------|----------------|
| Term deposits | 10,003 | 15,113 |
| Total other investments | 10,003 | 15,113 |

All term deposits are expected to be recovered within 12 months (2017: 12 months).

The Corporation has a series of investments with banks. The investments are made under Section 59(1)(b) of the PGPA Act. The Corporation's investments have Standard & Poor's credit ratings of A- or higher, and are not deemed to be impaired.

2.2 Non-financial assets

2.2A Reconciliation of the opening and closing balances of property, plant and equipment and intangibles

| | Land \$'000 | Buildings on freehold land \$'000 | Leasehold Improvements \$'000 | Buildings \$'000 | Plant and equipment \$'000 | Computer software ¹ \$'000 | Other intangibles ² \$'000 | Total \$'000 |
|---|----------------|--|-------------------------------------|---------------------|----------------------------------|---|---|-----------------|
| As at 1 July 2017 | | | | | | | | |
| Gross book value | 39,860 | 37,600 | 1,608 | 39,208 | 27,010 | 26,259 | 11,850 | 144,187 |
| Accumulated depreciation and impairment | - | - | (1,138) | (1,138) | (4,456) | (13,261) | (2,531) | (21,386) |
| Total as at 1 July 2017 | 39,860 | 37,600 | 470 | 38,070 | 22,554 | 12,998 | 9,319 | 122,801 |
| Additions | - | - | - | - | - | 5,569 | 3,973 | - 9,542 |
| Revaluations recognised in other comprehensive income | 2,865 | 2,346 | 228 | 2,574 | 1,544 | - | - | 6,983 |
| Depreciation | - | (1,446) | (537) | (1,983) | (5,871) | (3,363) | - | (11,217) |
| Retirements: | | | | | | | | |
| - Cost | - | - | - | - | - | (10,098) | (443) | - (10,541) |
| - Accumulated depreciation | - | - | - | - | - | 9,748 | 434 | - 10,182 |
| Total as at 30 June 2018 | 42,725 | 38,500 | 161 | 38,661 | 23,446 | 13,599 | 9,319 | 127,750 |
| Total as at 30 June 2018 represented by | | | | | | | | |
| Gross book value | 42,725 | 38,500 | 1,836 | 40,336 | 23,810 | 29,789 | 11,850 | 148,510 |
| Accumulated depreciation and impairment | - | - | (1,675) | (1,675) | (364) | (16,190) | (2,531) | (20,760) |
| Total as at 30 June 2018 | 42,725 | 38,500 | 161 | 38,661 | 23,446 | 13,599 | 9,319 | 127,750 |

1. The carrying amount of computer software included \$4.00m of purchased software (2017: \$3.56m) and \$9.59m of internally generated software (2017: \$9.44m).

2. Goodwill is not amortised, but is assessed annually for impairment (based on its "fair value" or "value in use" calculated using the net present value of estimated future net cash inflows of the cash-generating unit (CGU) to which it has been allocated). In 2018, the amount of goodwill recognised was reviewed, using estimated cash inflows assuming a risk adjusted pre-tax discount rate of 14.5% (2017: 14.5%). In the year ended 30 June 2017, goodwill recognised as a result of the PAN TV acquisition was assessed as impaired and its carrying value was written down by \$2.685m to its recoverable amount. Included in this number was the write down of intangibles of \$2.290m. Further details are outlined in the expenses note 1.1D Write down and impairment of assets.

There were no indicators of impairment for any other intangible assets as at 30 June 2018.

No intangible assets or land and buildings are expected to be sold or disposed of within the next 12 months.

Notes to the Financial Statements (continued)

2.2A Reconciliation of the opening and closing balances of property, plant and equipment and intangibles (continued)

Revaluations of non-financial assets

All revaluations were conducted in accordance with the revaluation policy stated at Note 4.2.

In the current year, an independent valuer conducted a full revaluation of Plant and Equipment and a desktop revaluation of Land and Buildings. A full Land & Buildings external valuation was also conducted for the year ended 30 June 2017.

Where no independent valuation has been undertaken, an annual impairment assessment is made to ensure that the carrying amount of assets is not materially different from fair value as at the reporting date.

Contractual commitments for the acquisition of property, plant, equipment and other intangibles

At 30 June 2018, the Corporation had a total contractual commitment of \$1.446m (2017: \$1.404m) for the acquisition of television and radio broadcasting equipment, and building improvements.

The Corporation has contractual commitments of \$0.128m (2017: \$0.032m) for the acquisition of intangible assets.

Accounting Policy

Acquisition of assets

Assets are recorded at cost on acquisition except as stated below. The cost of acquisition includes the fair value of assets transferred in exchange and liabilities undertaken. Financial assets are initially measured at their fair value plus transaction costs where appropriate.

Assets acquired at no cost, or for nominal consideration, are initially recognised as assets and income at their fair value at the date of acquisition, unless acquired as a consequence of restructuring of administrative arrangements. In the latter case, assets are initially recognised as contributions by owners at the amounts at which they were recognised in the transferor's accounts immediately prior to the restructuring.

Asset recognition threshold

Purchases of property, plant and equipment are recognised initially at cost in the Statement of Financial Position, except for purchases costing less than \$2,000, which are expensed in the year of acquisition (other than where they form part of a group of similar items which are significant in total).

The initial cost of an asset includes an estimate of the cost of dismantling and removing the item and restoring the site on which it is located. This is particularly relevant to 'make good' provisions in property leases taken up by the Corporation where there exists an obligation to restore the property to its original condition. These costs are included in the value of the Corporation's leasehold improvements with a corresponding provision for the 'make good' recognised at net present value. The increase in the net present value through the passage of time, or "unwinding of the discounted value", is recognised as a finance cost. Refer Note 2.3D.

Revaluations

Following initial recognition at cost, property, plant and equipment are carried at fair value less subsequent accumulated depreciation and accumulated impairment losses. Valuations are conducted with sufficient frequency to ensure that the carrying amounts of assets did not differ materially from the assets' fair values as at the reporting date. The regularity of independent valuations depended upon the volatility of movements in market values for the relevant assets.

Revaluation adjustments are made on a class basis. Any revaluation increment is credited to equity under the heading of asset revaluation reserve except to the extent that it reversed a previous revaluation decrement of the same asset class that was previously recognised in the profit/loss.

Revaluation decrements for a class of assets are recognised directly in the Statement of Comprehensive Income except to the extent that they reversed a previous revaluation increment for that class.

Any accumulated depreciation as at the revaluation date was eliminated against the gross carrying amount of the asset and the asset was restated to the revalued amount.

"Make good" under revaluation model

Changes in "make good" provisions under the revaluation model are the reverse of revaluations of the related asset, the only difference being the account affected (asset or provision).

A decrease in the provision for "make good" (similar to a revaluation increase of the related asset) is credited to asset revaluation reserve unless it reverses a previous increase which was recognised in Statement of Comprehensive Income.

2.2A Reconciliation of the opening and closing balances of property, plant and equipment and intangibles (continued)

Fair value measurement

| Asset Class | Fair value measured at |
|--|--|
| Land | Market selling price |
| Buildings excl. leasehold improvements | Income approach |
| Leasehold improvements | Depreciated replacement cost |
| Plant and equipment | Market selling price or depreciated replacement cost |

Depreciation

Depreciable property, plant and equipment assets are written-off to their estimated residual values over their estimated useful lives to the Corporation using, in all cases, the straight-line method of depreciation.

Depreciation rates (useful lives), residual values and methods are reviewed at each reporting date and necessary adjustments are recognised in the current, or current and future reporting periods, as appropriate.

Depreciation rates applying to each class of depreciable asset are based on the following useful lives:

| Class of non-financial assets | 2017-2018 | Avg | 2016-2017 | Avg |
|--|---------------|-----|---------------|-----|
| Buildings | 50 years | 50 | 50 years | 50 |
| Leasehold improvements | Lease term | 15 | Lease term | 15 |
| Property, plant and equipment | 3 to 20 years | 7 | 3 to 20 years | 7 |
| Intangibles (excluding goodwill and trademark) | 5 to 7 years | 6 | 5 to 7 years | 6 |

The aggregate amount of depreciation allocated for each class of asset during the reporting period is disclosed in the reconciliation of the opening and closing balances of property, plant and equipment of this note.

Leasehold improvements are amortised on a straight line basis over the shorter of either the unexpired period of the lease or the estimated useful life of the improvements.

Impairment

All assets were assessed for impairment at 30 June 2018. Where indications of impairment exist, the asset's recoverable amount is estimated and an impairment adjustment made if the asset's recoverable amount is less than its carrying amount.

The recoverable amount of an asset is the higher of its fair value less costs of disposal and its value in use. Value in use is the present value of the future cash flows expected to be derived from the asset.

Derecognition

An item of property, plant and equipment is derecognised upon disposal or when no further future economic benefits are expected from its use or disposal.

Intangibles

The Corporation's intangibles comprise purchased and internally developed software for internal use, goodwill and trademark. These assets are carried at cost less accumulated amortisation and accumulated impairment losses.

Software is amortised on a straight-line basis over its anticipated useful life. All software assets were assessed for indications of impairment as at 30 June 2018. The useful lives of the Corporation's software are 5 to 7 years (2017: 5 to 7 years).

Goodwill

Goodwill is recognised on the purchase of a business unit in accordance with AASB 3 "Business Combinations". Goodwill is tested for impairment annually.

Contract rights and trademark

Contract rights are amortised over their anticipated useful lives (6 years). The trademark is not amortised as it has an indefinite useful life, but is tested for impairment annually.

Notes to the Financial Statements (continued)

2.2B Program inventories

| | Notes | 2018 \$'000 | 2017 \$'000 |
|-------------------------------------|-------|----------------|----------------|
| Program acquisitions – at cost | (i) | 85,136 | 91,001 |
| Accumulated amortisation | (i) | (62,971) | (70,579) |
| | | 22,165 | 20,422 |
| Commissioned programs – at cost | (i) | 86,219 | 97,885 |
| Accumulated amortisation | (i) | (48,994) | (68,132) |
| | | 37,225 | 29,753 |
| Commissioned programs – in progress | | 18,927 | 24,333 |
| Total inventories | (ii) | 78,317 | 74,508 |

(i) The 30 June 2018 respective cost and accumulated amortisation balances exclude amounts fully amortised at the beginning of the financial year, which have been written off in the current year.

(ii) A review of programs and amortisation is undertaken annually, which resulted in an amount of \$4.742m being written off during the year ended 30 June 2018 (2017: \$10.005m).

During the current financial year, \$54.243m of program inventories was recognised as amortisation expense (2017: \$50.753m), including the above impaired content write off.

Accounting Policy

Program costs are capitalised as inventory and amortised over time to reflect their expected usage. During the current financial year, the Corporation adopted a new content amortisation estimate to better reflect the consumption pattern, reducing the commissioned content amortisation period (useful life) from four years to three years. Associated accelerated amortisation is recognised in the Statement of Comprehensive Income, in the line item 'Program inventory amortisation'.

Program acquisitions

Program acquisitions are amortised on a straight line basis over the shorter of three years or licence period (for movies), or over the shorter period of two years or licence period (for documentaries and other overseas purchased programs).

Commissioned programs

Commissioned programs are valued at cost, and amortised on a straight line basis over the shorter of three years (2017: four years) or licence period.

Some programs are fully amortised in the current period. All internally produced news and current affairs programs, as well as sports events, are expensed immediately at the time the expense is incurred.

2.2C Other non-financial assets

| | Notes | 2018 \$'000 | 2017 \$'000 |
|---|-------|----------------|----------------|
| Prepayments: | | | |
| – Other | | 20,771 | 17,299 |
| – Programs | (i) | 2,715 | 4,814 |
| – Straight line lease asset | | 1,174 | - |
| Total other non-financial assets | | 24,660 | 22,113 |

(i) Amortisation for prepaid programs commences once the licence period starts. As at 30 June 2018 the licence period for these prepaid programs had not commenced.

No indicators of impairment were found for other non-financial assets.

2.3 Payables

2.3A Suppliers

| | | | |
|------------------------------|--|---------------|--------|
| Trade creditors and accruals | | 22,274 | 29,143 |
| Total suppliers | | 22,274 | 29,143 |

Settlement was usually made within 30 days.

2.3B Other payables

| | | | |
|------------------------------------|-----|---------------|-------|
| Salaries and wages | | 5,460 | 4,379 |
| Superannuation | | 157 | 212 |
| Prepayments received/earned income | | 4,968 | 1,385 |
| Payable to Government | (i) | 3,151 | 3,151 |
| Other payables | | 116 | 406 |
| Total other payables | | 13,852 | 9,533 |

(i) The Corporation received funds from Government for providing broadcasting. An amount is payable to the Government for program work which has come to an end.

2.3C Leases

| | | | |
|---------------------|--|----------|----|
| Finance lease | | - | 46 |
| Total leases | | - | 46 |

Leases expected to be settled:

| | | | |
|------------------------|--|----------|----|
| Within 1 year | | - | - |
| Minimum lease payments | | - | 46 |
| Total leases | | - | 46 |

The finance lease has expired during the year ended 30 June 2018. It related to equipment needed to upgrade the Corporation's storage area network. The non-cancellable lease was for a fixed term of five years commencing 2013. The interest rate implicit in the lease was 5.9%, with the residual value guaranteed at \$1 at the end of the lease term. There are no other finance leases.

Accounting Policy

Refer to accounting policy under Note 1.1B.

Notes to the Financial Statements (continued)

2.3D Other Provisions

| | 2018 \$'000 | 2017 \$'000 |
|--|----------------|----------------|
| Provision for restoration as at 1 July | 1,172 | 1,214 |
| Revaluation adjustment | 219 | (91) |
| Unwinding of discount or change in discount rate | 9 | 49 |
| Total as at 30 June | 1,400 | 1,172 |

The Corporation currently has an agreement for the leasing of premises at Federation Square Melbourne which has provisions requiring the Corporation to restore ("make good") the premises to its original condition at the conclusion of the lease. In the current year, an independent valuer conducted a desktop valuation. The provision is assessed as the present value of estimated restoration costs.

As at 30 June 2018, the provision for restoration was reassessed. This resulted in an increase of \$0.219m (2017: Decrease \$0.091m) in the provision of restoration.

3. People and relationships

This section describes a range of employment and post-employment benefits provided to our people and our relationships with other key people.

3.1 Employee provisions

| | 2018 | 2017 |
|----------------------------------|---------------|---------------|
| Leave | 25,134 | 24,468 |
| Separation and redundancies | 516 | 201 |
| Total employee provisions | 25,650 | 24,669 |

Accounting Policy

Liabilities for short-term employee benefits and termination benefits expected within 12 months of the end of reporting period are measured at their nominal amounts.

Other long-term employee benefits are measured as net total of the present value of the defined benefit obligation at the end of the reporting period minus the fair value at the end of the reporting period of plan assets (if any) out of which the obligations are to be settled directly.

Leave

The liability for employee benefits includes provision for annual leave and long service leave. No provision has been made for sick leave as all sick leave is non-vesting and the average sick leave taken in future years by employees of the Corporation is estimated to be less than the annual entitlements for sick leave. The leave liabilities are calculated on the basis of employees' remuneration at the estimated salary rates that will be applied at the time the leave is taken, including the entity's employer superannuation contribution rates to the extent that the leave is likely to be taken during service rather than paid out on termination.

The liability for long service leave was determined by reference to the work of an actuary as at 30 June 2017.

Separation and redundancy

Provision is made for separation and redundancy benefit payments. The Corporation recognises a provision for termination when it has developed a detailed formal plan for the terminations and has informed those employees affected that it will carry out the terminations.

3.1 Employee provisions (continued)

Superannuation

The Corporation's staff are members of the Commonwealth Superannuation Scheme (CSS), the Public Sector Superannuation Scheme (PSS), or the PSS accumulation plan (PSSap), or other superannuation funds held outside the Australian Government.

The CSS and PSS are defined benefit schemes for the Australian Government. The PSSap is a defined contribution scheme.

The liability for defined benefits is recognised in the financial statements of the Australian Government and is settled by the Australian Government in due course. This liability is reported in the Department of Finance's administered schedules and notes.

The Corporation makes employer contributions to the employees' defined benefit superannuation scheme at rates determined by an actuary to be sufficient to meet the current cost to the Government. The Corporation accounts for the contributions as if they were contributions to defined contribution plans.

The liability for superannuation recognised as at 30 June per Note 2.3B represents outstanding contributions.

3.2 Key management personnel remuneration

Key management personnel are those persons having authority and responsibility for planning, directing and controlling the activities of the entity, directly or indirectly, including any director (whether executive or otherwise) of that entity. The Corporation has determined the key management personnel to be its Board Directors, the Chief Executive and all direct reports of the Chief Executive. Key management personnel remuneration is reported in the table below:

| | 2018 \$ | 2017 \$ |
|--|------------------|------------------|
| Short-term employee benefits | 3,885,156 | 3,799,844 |
| Post-employment benefits | 362,037 | 407,221 |
| Other long-term benefits | 374,311 | 343,112 |
| Termination benefits | - | 15,000 |
| Total key management personnel remuneration | 4,621,504 | 4,565,177 |

The total numbers of key management personnel that are included in the above table are 18 individuals (2017: 19 individuals).

The above key management personnel remuneration excludes the remuneration and other benefits of the Portfolio Minister. The Portfolio Minister's remuneration and other benefits are set by the Remuneration Tribunal and are not paid by the Corporation.

3.3 Related party disclosures

3.3A Related party relationships

The Corporation is an Australian Government controlled entity. Related parties to the Corporation are directors (executive or otherwise), key management personnel including Cabinet Ministers, the Portfolio Minister and other Australian Government entities.

3.3B Transactions with related parties

Given the breadth of Government activities, related parties may transact with the Government sector in the same capacity as ordinary citizens. Such transactions include the payment of goods and services taxes and fringe benefits taxes. Transactions between related parties are on normal commercial terms and conditions, which are no more favourable than those available to other parties. These transactions have not been separately disclosed in this note.

The following transaction with related parties occurred during the current financial year:

- (i) In 2018 and 2017, the Corporation entered into agreements with two director-related entities, Goolarri Media Enterprises and Ramu Productions, for the production of specific programs. These entities are related to Dorothy West, a director of SBS. All services were provided at arm's length for \$54,079 (2017: \$42,020).

Given consideration to relationships with related entities and transactions entered into during the reporting period by the Corporation, it has been determined that there are no other related party transactions to be separately disclosed.

Notes to the Financial Statements (continued)

4. Managing uncertainties

This section analyses how the Corporation manages financial risks within its operating environment.

4.1 Financial instruments

4.1A Categories of financial instruments

| | Notes | 2018 \$'000 | 2017 \$'000 |
|---|-------|----------------|----------------|
| Financial assets | | | |
| Held-to-maturity investments | | | |
| Term deposits | 2.1C | 10,003 | 15,113 |
| Held-to-maturity investments | | 10,003 | 15,113 |
| Loans and receivables | | | |
| Cash on hand or on deposit | 2.1A | 7,340 | 9,817 |
| Trade and other receivables | 2.1B | 30,226 | 25,351 |
| Total loans and receivables | | 37,566 | 35,168 |
| Total financial assets | | 47,569 | 50,281 |
| Financial liabilities | | | |
| Financial liabilities measured at amortised cost | | | |
| Finance lease | 2.3C | - | 46 |
| Suppliers and trade creditors | 2.3A | 17,314 | 19,403 |
| Payable to Government | 2.3B | 3,151 | 3,151 |
| Other payables (salaries) | 2.3B | 5,460 | 4,379 |
| Total financial liabilities measured at amortised cost | | 25,925 | 26,979 |
| Total financial liabilities | | 25,925 | 26,979 |

The Corporation's investments are held to maturity, and are not held for sale. No change in fair value has been recognised in the Statement of Comprehensive Income. No financial asset was pledged, nor held as collateral, in 2018 (2017: Nil).

The Corporation has established financial risk management policies to identify and analyse the risks faced by the Corporation in maximising its return on investments. There has been no change in the policies from the previous period.

Accounting Policy

Financial assets

The Corporation classifies its financial assets in the following categories:

- (a) financial assets at fair value through profit or loss;
- (b) held-to-maturity investments;
- (c) available-for-sale financial assets; and
- (d) loans and receivables.

The classification depends on the nature and purpose of the financial assets and is determined at the time of initial recognition. Financial assets are recognised and derecognised upon trade date.

4.1A Categories of financial instruments (continued)

Effective interest method

Income is recognised on an effective interest rate basis except for financial assets that are recognised at fair value through profit or loss.

Financial assets at fair value through profit or loss

Financial assets are classified as financial assets at fair value through profit or loss where the financial assets:

- (a) have been acquired principally for the purpose of selling in the near future;
- (b) are derivatives that are not designated and effective as a hedging instrument; or
- (c) are parts of an identified portfolio of financial instruments that the entity manages together and has a recent actual pattern of short-term profit-taking.

Assets in this category are classified as current assets.

Financial assets at fair value through profit or loss are stated at fair value, with any resultant gain or loss recognised in profit or loss. The net gain or loss recognised in profit or loss incorporates any interest earned on the financial asset.

Held-to-maturity investments

Non-derivative financial assets with fixed or determinable payments and fixed maturity dates that the Corporation has the positive intent and ability to hold to maturity are classified as held-to-maturity investments. Held-to-maturity investments are recorded at amortised cost using the effective interest method less impairment, with revenue recognised on an effective yield basis.

The Corporation has a series of investments with banks and other financial institutions for funds not immediately required for operational expenditure. They are held-to-maturity investments (term deposits) which are measured at amortised cost using the effective interest method.

Impairment of financial assets

Financial assets are assessed for impairment at the end of each reporting period.

Financial assets held at amortised cost - if there is objective evidence that an impairment loss has been incurred for loans and receivables or held to maturity investments held at amortised cost, the amount of the loss is measured as the difference between the asset's carrying amount and the present value of estimated future cash flows discounted at the asset's original effective interest rate. The carrying amount is reduced by way of an allowance account. The loss is recognised in the Statement of Comprehensive Income.

Financial assets held at cost - if there is objective evidence that an impairment loss has been incurred, the amount of the impairment loss is the difference between the carrying amount of the asset and the present value of the estimated future cash flows discounted at the current market rate for similar assets.

Financial liabilities

Financial liabilities are classified as either financial liabilities 'at fair value through profit or loss' or other financial liabilities. Financial liabilities are recognised and derecognised upon 'trade date'.

Financial liabilities at fair value through profit or loss

Financial liabilities at fair value through profit or loss are initially measured at fair value. Subsequent fair value adjustments are recognised in profit or loss. The net gain or loss recognised in profit or loss incorporates any interest paid on the financial liability.

Other financial liabilities

Other financial liabilities, including borrowings, are initially measured at fair value, net of transaction costs. These liabilities are subsequently measured at amortised cost using the effective interest method, with interest expense recognised on an effective interest basis.

Notes to the Financial Statements (continued)

4.1A Categories of financial instruments (continued)

Supplier and other payables are recognised at amortised cost. Liabilities are recognised to the extent that the goods or services have been received (and irrespective of having been invoiced).

4.1B Net gains or losses on financial assets

| | Notes | 2018 \$'000 | 2017 \$'000 |
|--|-------|----------------|----------------|
| Held-to-maturity investments | | | |
| Interest revenue | 1.2B | 2,672 | 3,009 |
| Net gains on held-to-maturity investments | | 2,672 | 3,009 |
| Loans and receivables | | | |
| Exchange gains | 6 | 8 | |
| Net gains on loans and receivables | | 6 | 8 |
| Net gains on financial assets | | 2,678 | 3,017 |

Accounting Policy

There were no other gains or losses arising from financial assets other than interest revenue and exchange rate gains or losses.

4.2 Fair value measurement

The following tables provide an analysis of assets and liabilities that are measured at fair value. The remaining assets and liabilities disclosed in the Statement of Financial Position do not apply the fair value hierarchy.

As at 30 June 2018, the Corporation held investments (held-to-maturity) for which fair values have been calculated, and disclosed in this note. The fair values of the held-to-maturity investments are calculated on the basis of discounted cash flows using current interest rates (at 30 June 2018) for investments and liabilities with similar market and credit risk profiles. The fair values of cash, receivables for goods and services, and trade creditors approximate their carrying amounts.

No change in fair value disclosed in this note has been, nor is required to be, recognised in profit and loss. They are held to maturity, and are not held for sale. There are no unrecognised financial assets or liabilities.

Accounting Policy

Valuations are conducted with sufficient frequency to ensure that the carrying amounts of assets do not differ materially from the assets' fair values as at the reporting date. The regularity of independent valuations is dependent upon the volatility of movements in market values for the relevant assets.

The Corporation deems transfers between levels of the fair value hierarchy to have occurred at the end of the reporting period in line with AASB 13 Fair Value Measurement.

4.2A Fair value measurement

Fair value measurements at the end of reporting period¹

| | 2018 \$'000 | 2017 \$'000 |
|---|----------------|----------------|
| Non-financial assets³ | | |
| Land (Craigieburn) ² | 8,225 | 7,860 |
| Land (Artarmon) | 34,500 | 32,000 |
| Buildings on freehold land | 38,500 | 37,600 |
| Leasehold improvements | 161 | 470 |
| Other plant and equipment | 23,446 | 22,554 |
| Total non-financial assets | 104,832 | 100,484 |
| Total fair value measurements of assets in the Statement of Financial Position | 104,832 | 100,484 |

Notes:

1. The Corporation did not measure any non-financial assets at fair value on a non-recurring basis as at 30 June 2018.
2. Fair value measurements - highest and best use differs from current use for non-financial assets. The existing use of the Corporation's land holding in Craigieburn as a transmission site is not considered to be equivalent to its highest and best use. However its fair value measurement has been assessed at the asset's highest and best use for residential purposes in accordance with the requirements of AASB 113 Fair Value Measurement.
3. Recurring and non-recurring fair value measurements - valuation processes

The Corporation tests the procedures of the valuation model as an internal management review at least once every 12 months (with a formal revaluation undertaken at least once every three years). If a particular asset class experiences significant and volatile changes in fair value (i.e. where indicators suggest that the value of the class has changed materially since the previous reporting period), that class is subject to specific valuation in the reporting period, where practicable, regardless of the timing of the last specific valuation.

Significant inputs utilised by the Corporation are derived and evaluated as follows:

Land and Buildings

Land – Price per square metre/per hectare

The Artarmon and Craigieburn land assets have been measured using the market approach by reference to similar transactions within the surrounding locality. The adopted price per square metre has been determined based on professional judgement regarding the comparability of transactions to the subject asset. The existing use of the property at Artarmon is currently considered to be its highest and best use.

The land asset at Craigieburn is not currently used at its highest and best use. The Corporation valued the land at its highest and best use (i.e. a residential subdivision) as at 30 June 2018. The asset is subject to an encumbrance (lease) until 2023, which is a restriction that would pass to a market participant. The fair value measurement has therefore considered this restriction by subtracting the present value of the lease rent and estimated relocation costs of the lessee as at the reporting date.

Buildings – Market Rental and Capitalisation Rate

The income capitalisation approach has been adopted to determine the fair value of the buildings asset class. Under the income capitalisation approach the net market rental is capitalised at an appropriate yield as determined from comparable sales transactions. The analysis and selection of an appropriate market rental and yield from evidence with varying degrees of comparability to the subject property is determined based on professional judgement.

Property, Plant and Equipment – Consumed economic benefit/Obsolescence of asset

Assets that do not transact with enough frequency or transparency to develop objective opinions of value from observable market evidence have been measured utilising the DRC approach. Under the DRC approach the estimated cost to replace the asset is calculated and then adjusted to take into account its consumed economic benefit/asset obsolescence (accumulated depreciation). Consumed economic benefit/asset obsolescence has been determined based on professional judgment regarding physical, economic and external obsolescence factors relevant to the asset under consideration.

The weighted average is determined by assessing the fair value measurement as a proportion of the total fair value for the class against the total useful life of each asset.

Notes to the Financial Statements (continued)

5. Contingencies

There were no contingent assets or liabilities for the financial year ended 30 June 2018 (2017: Nil).

Accounting Policy

Contingent liabilities and contingent assets are not recognised in the Statement of Financial Position but are reported in the notes. They may arise from uncertainty as to the existence of a liability or asset or represent an asset or liability in respect of which the amount cannot be reliably measured. Contingent assets are disclosed when settlement is probable but not virtually certain and contingent liabilities are disclosed when settlement is greater than remote.

6. Budgetary reports and explanations of major variances

6.1 Budgetary reports

The following tables provide a comparison between the 2017–18 Portfolio Budget Statements (PBS) budget and the final financial outcome in the 2017–18 financial statements. The Budget is not audited.

Variances are considered to be 'major' based on the following criteria:

- the variance between budget and actual is greater than 10%; and
- the variance between budget and actual is greater than 2% of the relevant category (Income, Expenses and Equity totals); or
- an item below this threshold but is considered important for the reader's understanding or is relevant to an assessment of the discharge of accountability and to an analysis of performance of the Corporation.

6.1A Statement of Comprehensive Income for the year ended 30 June 2018

| | Actual | Budget estimate | |
|---|-----------------------|-----------------------|----------------|
| | Original ¹ | Variance ² | |
| Notes | 2018 \$'000 | 2018 \$'000 | 2018 \$'000 |
| Net cost of services | | | |
| Expenses | | | |
| Employee benefits | 136,597 | 130,120 | 6,477 |
| Suppliers | 6.2(ii) 200,782 | 186,755 | 14,027 |
| Finance costs | 9 | 1 | 8 |
| Write-down and impairment of assets | 1,153 | 21 | 1,132 |
| Depreciation and amortisation | 11,217 | 12,030 | (813) |
| Program inventory amortisation | 54,243 | 52,356 | 1,887 |
| Total expenses | 404,001 | 381,283 | 22,718 |
| Less: | | | |
| Own-source income | | | |
| Own-source revenue | | | |
| Sale of goods and rendering of services | 6.2(i) 118,232 | 96,651 | 21,581 |
| Interest income | 2,672 | 3,000 | (328) |
| Rental income | 1,250 | 445 | 805 |
| Royalties from program rights | 1,604 | 1,530 | 74 |
| Other revenue | 318 | - | 318 |
| Total own-source revenue | 124,076 | 101,626 | 22,450 |
| Gains | | | |
| Gains from sale of assets | 3 | - | 3 |
| Foreign exchange gains | 56 | - | 56 |
| Reversal of impairment losses | 395 | - | 395 |
| Total gains | 454 | - | 454 |
| Total own-source income | 124,530 | 101,626 | 22,904 |
| Net cost of services | 279,471 | 279,657 | (186) |
| Revenue from Government | 280,058 | 280,058 | - |
| Surplus on continuing operations | 587 | 401 | 186 |
| Other comprehensive income | | | |
| Items not subject to subsequent reclassification to net cost of services | | | |
| Changes in asset revaluation reserve | 6.2(v) 6,764 | - | 6,764 |
| Items subject to subsequent reclassification to net cost of services | | | |
| Profit on cash flow hedging instruments | 724 | - | 724 |
| Total other comprehensive income | 7,488 | - | 7,488 |
| Total comprehensive income | 8,075 | 401 | 7,674 |

1. The Corporation's original budgeted financial statement that was first presented to Parliament in respect of the reporting period (i.e. from the Corporation's 2017-18 PBS).

2. Between the actual and original budgeted amounts for 2018. Explanations of major variances are provided further below.

Notes to the Financial Statements (continued)

6.1B Statement of Financial Position for not-for-profit Reporting Entities as at 30 June 2018

| Notes | Actual | | Budget estimate | | | |
|---|------------------|----------------|-----------------------|-----------------------|--|--|
| | | | Original ¹ | Variance ² | | |
| | 2018 \$'000 | 2018 \$'000 | 2018 \$'000 | | | |
| Assets | | | | | | |
| Financial assets | | | | | | |
| Cash and cash equivalents | 6.2(i) | 7,340 | 5,248 | 2,092 | | |
| Trade and other receivables | 6.2(i) | 30,650 | 27,438 | 3,212 | | |
| Other investments | 6.2(i), 6.2(iii) | 10,003 | 2,534 | 7,469 | | |
| Total financial assets | | 47,993 | 35,220 | 12,773 | | |
| Non-financial assets | | | | | | |
| Land | 6.2(v) | 42,725 | 32,590 | 10,135 | | |
| Buildings | 6.2(v) | 38,661 | 34,157 | 4,504 | | |
| Plant and equipment | | 23,446 | 24,591 | (1,145) | | |
| Computer software | | 13,599 | 14,251 | (652) | | |
| Other intangibles | | 9,319 | 11,609 | (2,290) | | |
| Inventories | | 78,317 | 84,681 | (6,364) | | |
| Other non-financial assets | | 24,660 | 29,759 | (5,099) | | |
| Total non-financial assets | | 230,727 | 231,638 | (911) | | |
| Total assets | | 278,720 | 266,858 | 11,862 | | |
| Liabilities | | | | | | |
| Payables | | | | | | |
| Suppliers | 6.2(ii), 6.2(iv) | 22,274 | 34,561 | (12,287) | | |
| Other payables | 6.2(iv) | 13,852 | 7,339 | 6,513 | | |
| Total payables | | 36,126 | 41,900 | (5,774) | | |
| Interest bearing liabilities | | | | | | |
| Leases | | - | - | - | | |
| Total interest bearing liabilities | | - | - | - | | |
| Provisions | | | | | | |
| Employee provisions | | 25,650 | 23,554 | 2,096 | | |
| Other provisions | | 1,400 | 1,285 | 115 | | |
| Total provisions | | 27,050 | 24,839 | 2,211 | | |
| Total liabilities | | 63,176 | 66,739 | (3,563) | | |
| Net assets | | 215,544 | 200,119 | 15,425 | | |
| Equity | | | | | | |
| Contributed equity | | 110,403 | 110,403 | - | | |
| Reserves | 6.2(v) | 75,639 | 59,354 | 16,285 | | |
| Retained surplus | | 29,502 | 30,362 | (860) | | |
| Total equity | | 215,544 | 200,119 | 15,425 | | |

1. The Corporation's original budgeted financial statement that was first presented to Parliament in respect of the reporting period (i.e. from the Corporation's 2017-18 PBS).

2. Between the actual and original budgeted amounts for 2018. Explanations of major variances are provided further below.

6.1C Statement of Changes In Equity for not-for-profit reporting entities for the period ended 30 June 2018

| Notes | Contributed equity | | Asset revaluation reserve | | | Hedge reserve | | Retained surplus | | | | |
|--|--------------------|-----------------|---------------------------|-----------------|---------------|-----------------------|-----------------------|------------------|-----------------|---------------|--|--|
| | Actual | Budget estimate | Actual | Budget estimate | | Original ¹ | Variance ² | Actual | Budget estimate | | | |
| | 2018 \$'000 | 2018 \$'000 | 2018 \$'000 | 2018 \$'000 | | 2018 \$'000 | \$'000 | 2018 \$'000 | 2018 \$'000 | | | |
| Opening balance | | | | | | | | | | | | |
| Balance carried forward from previous year | | | | | | | | | | | | |
| Comprehensive income | | | | | | | | | | | | |
| Surplus for the year | - | - | - | - | - | - | - | 587 | 401 | 186 | | |
| Other comprehensive income | | | | | | | | | | | | |
| Asset revaluation | 6.2(v) | - | - | 6,764 | - | 6,764 | - | - | - | 6,764 | | |
| Profit on cash flow hedging instrument | | - | - | - | - | 724 | - | 724 | - | 724 | | |
| Total comprehensive income | | | | | | 6,764 | - | 724 | 587 | 401 | | |
| Transfers between equity components | | | | | | | | | | | | |
| Transfer of revaluation gain in relation to assets written off during the year | | - | - | (405) | - | (405) | - | - | 405 | - | | |
| Closing balance as at 30 June 2018 | 110,403 | 110,403 | - | 75,215 | 59,354 | 15,861 | 424 | - | 424 | 29,502 | | |
| 1. The Corporation's original budgeted financial statement that was first presented to Parliament in respect of the reporting period (i.e. from the Corporation's 2017-18 PBS). | | | | | | | | | | | | |
| 2. Between the actual and original budgeted amounts for 2018. Explanations of major variances are provided further below. | | | | | | | | | | | | |

1. The Corporation's original budgeted financial statement that was first presented to Parliament in respect of the reporting period (i.e. from the Corporation's 2017-18 PBS).

2. Between the actual and original budgeted amounts for 2018. Explanations of major variances are provided further below.

Notes to the Financial Statements (continued)

6.1D Cash Flow Statement for not-for-profit Reporting Entities for the period ended 30 June 2018

| | Notes | Actual | | Budget estimate | |
|---|------------------|------------------|------------------|-----------------------|--|
| | | | | Original ¹ | |
| | | 2018 \$'000 | 2018 \$'000 | 2018 \$'000 | |
| Operating activities | | | | | |
| Cash received | | | | | |
| Receipts from Government | | 280,058 | 280,058 | - | |
| Sale of goods and rendering of services | 6.2(i) | 131,581 | 98,626 | 32,955 | |
| Interest | | 2,374 | 3,000 | (626) | |
| Net GST received | | 10,510 | 10,500 | 10 | |
| Total cash received | | 424,523 | 392,184 | 32,339 | |
| Cash used | | | | | |
| Employees | | (134,590) | (129,420) | (5,170) | |
| Suppliers | 6.2(ii) | (287,901) | (261,300) | (26,601) | |
| Borrowing costs | | - | (1) | 1 | |
| Total cash used | | (422,491) | (390,721) | (31,770) | |
| Net cash from operating activities | | 2,032 | 1,463 | 569 | |
| Investing activities | | | | | |
| Cash received | | | | | |
| Proceeds from sales of plant and equipment | | 3 | - | 3 | |
| Investments | 6.2(i), 6.2(iii) | 141,238 | 165,000 | (23,762) | |
| Total cash received | | 141,241 | 165,000 | (23,759) | |
| Cash used | | | | | |
| Purchase of property and equipment | | (9,542) | (12,000) | 2,458 | |
| Investments | 6.2(i), 6.2(iii) | (136,162) | (161,000) | 24,838 | |
| Total cash used | | (145,704) | (173,000) | 27,296 | |
| Net cash used from investing activities | | (4,463) | (8,000) | 3,537 | |
| Financing activities | | | | | |
| Cash used | | | | | |
| Finance lease payments | | (46) | (46) | - | |
| Total cash used | | (46) | (46) | - | |
| Net cash from financing activities | | (46) | (46) | - | |
| Net increase/(decrease) in cash held | | (2,477) | (6,583) | 4,106 | |
| Cash and cash equivalents at the beginning of the reporting period | | 9,817 | 11,831 | (2,014) | |
| Cash and cash equivalents at the end of the reporting period | | 7,340 | 5,248 | 2,092 | |

1. The Corporation's original budgeted financial statement that was first presented to parliament in respect of the reporting period (i.e. from the Corporation's 2017-18 PBS).

2. Between the actual and original budgeted amounts for 2018. Explanations of major variances are provided further below.

6.2 Major budget variances for 2018

| | Explanations of major variances | Affected line items (and statement) |
|-------|---|--|
| (i) | Sale of goods and rendering of services Advertising Sales were higher than budgeted largely due to increased activity and better than budgeted advertising sales and sponsorship performance across Television and Digital platforms. Higher than budgeted revenue was associated with sporting events and other content. | (Sale of goods and rendering of services (Statement of Comprehensive Income); Sale of goods and rendering of services (Cash Flow Statement); Cash and cash equivalents (Statement of Financial Position); Trade and other receivables (Statement of Financial Position); Investing cash received - Investments (Cash Flow Statement); Investing cash used - Investments (Cash Flow Statement); Other investments (Statement of Financial Position).) |
| (ii) | Suppliers Suppliers were higher than budgeted due to increased activities such as the FIFA World Cup. | (Suppliers expense (Statement of Comprehensive Income); Suppliers payable (Statement of Financial Position); Operating cash used - Suppliers (Cash Flow Statement).) |
| (iii) | Investing Activities Lower than budgeted balances due to increased level of short term investments which are recognised as cash. | (Investing Activities: Investing cash received - Investments; Investing cash used - Investments (Cash Flow Statement); Other investments (Statement of Financial Position).) |
| (iv) | Payables Lower Payables balances due to the timing of payments. | (Suppliers (Statement of Financial Position); Other payables (Statement of Financial Position).) |
| (v) | Land and Buildings Increased value of Land and Buildings due to the outcomes of the 2017 and 2018 Revaluations. Refer Note 2.2A, 4.2A. | (Changes in asset revaluation reserve (Statement of Comprehensive Income); Land (Statement of Financial Position); Buildings (Statement of Financial Position); Asset revaluation (Statement of Changes in Equity).) |

Appendices

Appendix 1 Multilingual Programming

| Appendix Number | Appendix Name |
|-----------------|--|
| Appendix 1 | Multilingual Programming |
| Appendix 2 | SBS Television: Broadcast hours by genre, run and source |
| Appendix 3 | SBS Television: Languages broadcast |
| Appendix 4 | SBS Television: Cultures represented |
| Appendix 5 | SBS Television: SBS-commissioned programs first run |
| Appendix 6 | SBS Radio: Language programs broadcast |
| Appendix 7 | SBS Radio Schedules |
| Appendix 8 | WorldWatch: Languages broadcast and source broadcasters |
| Appendix 9 | SBS Television: Languages and dialects subtitled |
| Appendix 10 | SBS Television: Audience share, reach and demographics |
| Appendix 11 | SBS Digital Television: Areas served |
| Appendix 12 | SBS Analogue Radio: Areas served |
| Appendix 13 | SBS Digital Radio: Areas served |
| Appendix 14 | SBS Television: Advertisers |
| Appendix 15 | SBS Television: Program sponsorship |
| Appendix 16 | SBS Online: Advertisers |
| Appendix 17 | SBS Radio: Advertisers |
| Appendix 18 | SBS Sponsorships |
| Appendix 19 | SBS Radio: Outside broadcasts |
| Appendix 20 | SBS Executive Remuneration 2017-18 |

Summary

| | SBS Television ¹ | | | | SBS Radio |
|------------------------|-----------------------------|--------------|-------------|--------------|-----------------|
| | SBS | SBS VICELAND | NITV | Food Network | |
| Languages ² | 53 | 46 | 37 | 12 | 69 ³ |
| LOTE (hrs) | 2,782 (32%) | 4,420 (51%) | 309 (4%) | 132 (2%) | 2914 |
| English (hrs) | 5,988 (68%) | 4,340 (49%) | 8,443 (96%) | 8,628 (98%) | 55 |
| No Dialogue (hrs) | 3 (<1%) | 1 (<1%) | 3 (<1%) | - | - |

1. 24 hour schedule.

2. SBS Television: number for which more than one hour of programming was broadcast.

3. Average across the year (two schedules).

4. Average across the year (two schedules).

5. Average across the year (two schedules).

SBS Television¹

| | 2016-17 | | 2017-18 | |
|--------------------------------|--------------|-------------|--------------|-------------|
| | Hrs | % | Hrs | % |
| SBS (24 Hours) | | | | |
| LOTE | 3,042 | 35% | 2,782 | 32% |
| English | 5,612 | 65% | 5,988 | 68% |
| No Dialogue | 16 | <1% | 3 | <1% |
| Total | 8,670 | 100% | 8,774 | 100% |
| SBS VICELAND (24 Hours) | | | | |
| LOTE | 4,707 | 54% | 4,420 | 51% |
| English | 4,028 | 46% | 4,340 | 49% |
| No Dialogue | 1 | <1% | 1 | <1% |
| Total | 8,737 | 100% | 8,761 | 100% |
| NITV (24 Hours) | | | | |
| LOTE | 418 | 5% | 309 | 4% |
| English | 8,133 | 95% | 8,443 | 96% |
| No Dialogue | - | - | 3 | <1% |
| Total | 8,551 | 100% | 8,756 | 100% |
| Food Network (24 Hours) | | | | |
| LOTE | 42 | 1% | 132 | 2% |
| English | 7,741 | 99% | 8,628 | 98% |
| No Dialogue | - | - | - | - |
| Total | 7,783 | 100% | 8,760 | 100% |

1. Hours are indicative, based on the program schedule inclusive of commercials, promos and news breaks. Hours may differ slightly by market and in instances of schedule amendments at time of broadcast, i.e. overages in live sport coverage.

SBS Radio

Analogue and Digital Networks¹

| | To November 19 2017 | | SBS Radio 1 | | SBS Radio 2 | | SBS Radio 3 | | SBS Arabic24 | | NRN |
|--------------|---------------------|------------|-------------|------------|-------------|------------|-------------|------------|--------------|------------|-----|
| | Hrs | % | Hrs | % | Hrs | % | Hrs | % | Hrs | % | |
| LOTE (Hrs) | 106 | 95 | 119 | 100 | 20 | 95 | 56 | 100 | 113 | 97 | |
| English | 5.5 | 5 | - | - | 1 | 5 | - | - | 3.5 | 3 | |
| Total | 111.5 | 100 | 119 | 100 | 21 | 100 | 56 | 100 | 116.5 | 100 | |

| | From November 19, 2017 | | SBS Radio 1 | | SBS Radio 2 | | SBS Radio 3 | | SBS Arabic24 | | NRN |
|--------------|------------------------|------------|-------------|------------|-------------|----------|-------------|------------|--------------|------------|-----|
| | Hrs | % | Hrs | % | Hrs | % | Hrs | % | Hrs | % | |
| LOTE (Hrs) | 115 | 100 | 109 | 96 | - | - | 56 | 100 | 115 | 99 | |
| English | - | - | 3 | 4 | - | - | - | - | 1 | 1 | |
| Total | 115 | 100 | 113 | 100 | - | - | 56 | 100 | 116 | 100 | |

1. See Appendices 7-8. SBS Radio also broadcasts three digital only music channels (SBS Chill; SBS PopAsia; SBS PopDesi) and special event radio.

Appendix 2

SBS Television: Broadcast hours by genre, run and source

SBS

| 24 Hours ¹ | | | | | | | | | | |
|--------------------------|------------------------|--------------|----------------|---------------|------------------------|----------------|----------------|---------------|----------------|-------|
| Genre | Local ² | | | | | International | | | | Total |
| | First Run ³ | Repeat | Total | % | First Run ³ | Repeat | Total | % | | |
| Arts | 17.2 | 37.3 | 54.4 | 2.3% | 24.1 | 58.2 | 82.3 | 1.3% | 136.7 | |
| Comedy | 1.5 | 1.5 | 3.0 | 0.1% | 1.7 | 0.3 | 2.0 | 0.0% | 5.0 | |
| Drama | 8.7 | 0.0 | 8.7 | 0.4% | 324.8 | 361.7 | 686.4 | 10.8% | 695.1 | |
| Entertainment | 4.5 | 114.2 | 118.7 | 4.9% | 40.1 | 18.0 | 58.1 | 0.9% | 176.8 | |
| Factual | 88.3 | 138.8 | 227.2 | 9.4% | 617.2 | 921.1 | 1,538.2 | 24.2% | 1,765.4 | |
| Fillers | 0.0 | 11.8 | 11.8 | 0.5% | 0.0 | 0.0 | 0.0 | 0.0% | 11.8 | |
| Film | 11.7 | 25.3 | 36.9 | 1.5% | 204.7 | 499.8 | 704.5 | 11.1% | 741.4 | |
| Food | 114.0 | 266.4 | 380.4 | 15.8% | 13.3 | 97.3 | 110.6 | 1.7% | 491.0 | |
| News and Current Affairs | 558.5 | 108.7 | 667.2 | 27.7% | 2,892.5 | 1.0 | 2,893.5 | 45.4% | 3,560.7 | |
| Short Film | 0.4 | 1.2 | 1.6 | 0.1% | 0.0 | 0.8 | 0.8 | 0.0% | 2.3 | |
| Special Events | 4.5 | 2.0 | 6.5 | 0.3% | 0.0 | 0.0 | 0.0 | 0.0% | 6.5 | |
| Sport | 724.1 | 166.8 | 891.0 | 37.0% | 275.2 | 15.0 | 290.2 | 4.6% | 1,181.2 | |
| Grand Total | 1,533.4 | 873.9 | 2,407.3 | 100.0% | 4,393.4 | 1,973.1 | 6,366.5 | 100.0% | 8,773.8 | |

| 6pm-midnight ⁴ | | | | | | | | | | |
|---------------------------|------------------------|--------------|----------------|---------------|------------------------|---------------|----------------|---------------|----------------|-------|
| Genre | Local ² | | | | | International | | | | Total |
| | First Run ³ | Repeat | Total | % | First Run ³ | Repeat | Total | % | | |
| Arts | 0.0 | 0.0 | 0.0 | 0.0% | 2.7 | 2.3 | 4.9 | 0.4% | 4.9 | |
| Comedy | 1.5 | 1.5 | 3.0 | 0.3% | 1.7 | 0.3 | 2.0 | 0.1% | 5.0 | |
| Drama | 8.7 | 0.0 | 8.7 | 0.8% | 274.0 | 47.3 | 321.3 | 23.2% | 329.9 | |
| Entertainment | 4.5 | 5.1 | 9.6 | 0.9% | 14.7 | 10.4 | 25.1 | 1.8% | 34.7 | |
| Factual | 55.9 | 23.0 | 78.9 | 7.3% | 511.7 | 204.8 | 716.6 | 51.6% | 795.5 | |
| Fillers | 0.0 | 0.3 | 0.3 | 0.0% | 0.0 | 0.0 | 0.0 | 0.0% | 0.3 | |
| Film | 11.7 | 9.8 | 21.5 | 2.0% | 123.6 | 102.1 | 225.7 | 16.3% | 247.2 | |
| Food | 105.4 | 62.3 | 167.8 | 15.5% | 4.5 | 2.0 | 6.5 | 0.5% | 174.3 | |
| News and Current Affairs | 535.8 | 9.5 | 545.3 | 50.2% | 0.0 | 0.0 | 0.0 | 0.0% | 545.3 | |
| Special Events | 3.5 | 1.0 | 4.5 | 0.4% | 0.0 | 0.0 | 0.0 | 0.0% | 4.5 | |
| Sport | 245.2 | 0.5 | 245.7 | 22.6% | 85.5 | 0.0 | 85.5 | 6.2% | 331.2 | |
| Grand Total | 972.2 | 113.1 | 1,085.2 | 100.0% | 1,018.3 | 369.2 | 1,387.5 | 100.0% | 2,472.7 | |

1. Hours are indicative, based on the program schedule inclusive of commercials, promos and news breaks. Hours may differ slightly by market and in instances of schedule amendments at time of broadcast, i.e. overages in live sport coverage.

2. Includes in-house and commissioned SBS production as well as locally produced acquisitions. Local Sport includes coverage of international sports events where SBS has produced and broadcast material in relation to the event, content that is tailored for an Australian audience (including SBS studio content, commentary team, journalistic input) and the program is presented as produced or co-produced by SBS.

3. First run hours by channel, network repeats are counted as first runs if it is the first time they have been broadcast on the channel.

4. Based on program start time, includes full program duration.

Correction to 2017 Annual Report: At Appendix 2 (p119), the totals stated for Australian content on SBS main channel were incorrect, due to data mis-transcription.

- In the first table (SBS – 24 hours) the Total for Local should have been 1779:49:00

- In the second table (SBS – 6pm-midnight) the Total for Local should have been 917:53:56.

This error also impacted the percentages reported in the table.

SBS VICELAND

| 24 Hours ¹ | | | | | | | | | | |
|--------------------------|------------------------|--------------|--------------|---------------|------------------------|----------------|----------------|---------------|----------------|-------|
| Genre | Local ² | | | | | International | | | | Total |
| | First Run ³ | Repeat | Total | % | First Run ³ | Repeat | Total | % | | |
| Arts | 0.0 | 0.0 | 0.0 | 0.0% | 2.7 | 0.0 | 2.7 | 0.0% | 2.7 | |
| Comedy | 9.0 | 11.3 | 20.3 | 2.1% | 135.2 | 235.5 | 370.7 | 4.7% | 390.9 | |
| Drama | 7.3 | 0.0 | 7.3 | 0.8% | 127.8 | 77.6 | 205.3 | 2.6% | 212.6 | |
| Entertainment | 79.6 | 90.1 | 169.7 | 18.0% | 306.7 | 585.9 | 892.6 | 11.4% | 1,062.3 | |
| Factual | 72.8 | 32.6 | 105.3 | 11.2% | 307.8 | 1,143.1 | 1,450.9 | 18.6% | 1,556.3 | |
| Film | 10.4 | 5.0 | 15.4 | 1.6% | 323.8 | 747.8 | 1,071.7 | 13.7% | 1,087.1 | |
| Food | 0.0 | 0.0 | 0.0 | 0.0% | 32.7 | 110.1 | 142.8 | 1.8% | 142.8 | |
| News and Current Affairs | 162.0 | 123.8 | 285.8 | 30.3% | 3,519.0 | 138.3 | 3,657.2 | 46.8% | 3,943.1 | |
| Short Film | 4.8 | 9.3 | 14.1 | 1.5% | 0.0 | 1.6 | 1.6 | 0.0% | 15.7 | |
| Special Events | 0.0 | 2.0 | 2.0 | 0.2% | 0.0 | 0.0 | 0.0 | 0.0% | 2.0 | |
| Sport | 275.6 | 47.9 | 323.5 | 34.3% | 21.2 | 1.0 | 22.2 | 0.3% | 345.7 | |
| Grand Total | 621.4 | 321.9 | 943.3 | 100.0% | 4,776.7 | 3,040.8 | 7,817.6 | 100.0% | 8,760.9 | |

| 6pm-midnight ⁴ | | | | | | | | | | |
|---------------------------|------------------------|-------------|--------------|---------------|------------------------|---------------|----------------|---------------|----------------|-------|
| Genre | Local ² | | | | | International | | | | Total |
| | First Run ³ | Repeat | Total | % | First Run ³ | Repeat | Total | % | | |
| Arts | 0.0 | 0.0 | 0.0 | 0.0% | 0.4 | 0.0 | 0.4 | 0.0% | 0.4 | |
| Comedy | 9.0 | 6.2 | 15.2 | 4.3% | 111.7 | 131.2 | 242.8 | 13.1% | 258.0 | |
| Drama | 7.3 | 0.0 | 7.3 | 2.1% | 121.9 | 31.9 | 153.8 | 8.3% | 161.1 | |
| Entertainment | 6.6 | 18.9 | 25.5 | 7.3% | 198.3 | 83.4 | 281.8 | 15.2% | 307.3 | |
| Factual | 51.9 | 13.8 | 65.7 | 18.8% | 296.1 | 209.4 | 505.5 | 27.3% | 571.2 | |
| Film | 10.4 | 2.0 | 12.4 | 3.6% | 282.3 | 304.8 | 587.2 | 31.8% | 599.6 | |
| Food | 0.0 | 0.0 | 0.0 | 0.0% | 29.5 | 0.8 | 30.3 | 1.6% | 30.3 | |
| News and Current Affairs | 94.4 | 8.8 | 103.3 | 29.6% | 22.2 | 4.1 | 26.3 | 1.4% | 129.5 | |
| Short Film | 0.1 | 2.7 | 2.8 | 0.8% | 0.0 | 0.0 | 0.0 | 0.0% | 2.8 | |
| Special Events | 0.0 | 1.5 | 1.5 | 0.4% | 0.0 | 0.0 | 0.0 | 0.0% | 1.5 | |
| Sport | 114.4 | 0.9 | 115.3 | 33.1% | 20.7 | 0.0 | 20.7 | 1.1% | 136.0 | |
| Grand Total | 294.1 | 54.8 | 348.8 | 100.0% | 1,083.1 | 765.7 | 1,848.8 | 100.0% | 2,197.6 | |

1. Hours are indicative, based on the program schedule inclusive of commercials, promos and news breaks. Hours may differ slightly by market and in instances of schedule amendments at time of broadcast, i.e. overages in live sport coverage.

2. Includes in-house and commissioned SBS production as well as locally produced acquisitions. Local Sport includes coverage of international sports events where SBS has produced and broadcast material in relation to the event, content that is tailored for an Australian audience (including SBS studio content, commentary team, journalistic input) and the program is presented as produced or co-produced by SBS.

3. First run hours by channel, network repeats are counted as first runs if it is the first time they have been broadcast on the channel.

4. Based on program start time, includes full program duration.

Appendix 2 (continued)

SBS Television: Broadcast hours by genre, run and source (continued)

NITV

| 24 Hours ¹ | | | | | | | | | |
|---------------------------|------------------------|----------------|----------------|---------------|------------------------|----------------|----------------|---------------|----------------|
| Genre | Local ² | | | | International | | | | Total |
| | First Run ³ | Repeat | Total | % | First Run ³ | Repeat | Total | % | |
| Arts | 10.1 | 56.7 | 66.8 | 1.2% | 0.0 | 88.1 | 88.1 | 2.9% | 154.8 |
| Childrens | 90.6 | 898.1 | 988.7 | 17.3% | 81.7 | 953.5 | 1,035.2 | 34.1% | 2,023.8 |
| Comedy | 2.5 | 2.6 | 5.1 | 0.1% | 1.3 | 21.2 | 22.5 | 0.7% | 27.6 |
| Drama | 14.0 | 12.0 | 26.0 | 0.5% | 17.0 | 55.9 | 72.9 | 2.4% | 98.9 |
| Entertainment | 25.0 | 2,296.9 | 2,321.9 | 40.6% | 24.3 | 106.0 | 130.3 | 4.3% | 2,452.1 |
| Factual | 126.7 | 1,090.1 | 1,216.8 | 21.3% | 109.2 | 1,060.0 | 1,169.2 | 38.5% | 2,385.9 |
| Fillers | 1.7 | 0.5 | 2.2 | 0.0% | 0.0 | 0.0 | 0.0 | 0.0% | 2.2 |
| Film | 9.5 | 57.0 | 66.5 | 1.2% | 69.8 | 173.2 | 243.0 | 8.0% | 309.5 |
| Food | 0.1 | 80.3 | 80.4 | 1.4% | 17.8 | 122.5 | 140.3 | 4.6% | 220.7 |
| News and Current Affairs | 109.6 | 139.8 | 249.4 | 4.4% | 53.2 | 49.8 | 103.0 | 3.4% | 352.4 |
| Short Film | 1.0 | 5.7 | 6.7 | 0.1% | 0.0 | 7.8 | 7.8 | 0.3% | 14.5 |
| Special Events | 6.0 | 26.1 | 32.1 | 0.6% | 0.0 | 0.0 | 0.0 | 0.0% | 32.1 |
| Sport | 224.8 | 432.4 | 657.3 | 11.5% | 14.3 | 9.5 | 23.8 | 0.8% | 681.1 |
| Grand Total | 621.5 | 5,098.1 | 5,719.6 | 100.0% | 388.4 | 2,647.6 | 3,036.0 | 100.0% | 8,755.6 |
| 6pm-midnight ⁴ | | | | | | | | | |
| Genre | Local ² | | | | International | | | | Total |
| | First Run ³ | Repeat | Total | % | First Run ³ | Repeat | Total | % | |
| Arts | 10.0 | 18.0 | 28.0 | 2.5% | 0.0 | 50.8 | 50.8 | 4.7% | 78.8 |
| Childrens | 13.0 | 16.8 | 29.8 | 2.6% | 1.5 | 1.5 | 3.0 | 0.3% | 32.8 |
| Comedy | 2.5 | 2.6 | 5.1 | 0.4% | 1.3 | 21.2 | 22.5 | 2.1% | 27.6 |
| Drama | 14.0 | 4.0 | 18.0 | 1.6% | 17.0 | 51.9 | 68.9 | 6.4% | 86.9 |
| Entertainment | 6.0 | 61.4 | 67.4 | 6.0% | 21.8 | 41.4 | 63.2 | 5.8% | 130.6 |
| Factual | 121.7 | 441.8 | 563.5 | 49.8% | 106.2 | 527.6 | 633.8 | 58.4% | 1,197.3 |
| Fillers | 1.6 | 0.0 | 1.6 | 0.1% | 0.0 | 0.0 | 0.0 | 0.0% | 1.6 |
| Film | 9.5 | 31.8 | 41.3 | 3.6% | 69.8 | 91.3 | 161.0 | 14.8% | 202.3 |
| Food | 0.0 | 9.2 | 9.2 | 0.8% | 17.8 | 33.0 | 50.8 | 4.7% | 59.9 |
| News and Current Affairs | 91.0 | 39.3 | 130.3 | 11.5% | 27.5 | 0.0 | 27.5 | 2.5% | 157.8 |
| Short Film | 1.0 | 2.0 | 3.0 | 0.3% | 0.0 | 1.6 | 1.6 | 0.1% | 4.6 |
| Special Events | 4.0 | 4.9 | 8.9 | 0.8% | 0.0 | 0.0 | 0.0 | 0.0% | 8.9 |
| Sport | 146.5 | 79.1 | 225.6 | 19.9% | 1.3 | 0.2 | 1.5 | 0.1% | 227.1 |
| Grand Total | 420.8 | 710.8 | 1,131.5 | 100.0% | 264.1 | 820.4 | 1,084.5 | 100.0% | 2,216.0 |

1. Hours are indicative, based on the program schedule inclusive of commercials, promos and news breaks. Hours may differ slightly by market and in instances of schedule amendments at time of broadcast, i.e. overages in live sport coverage.

2. Includes in-house and commissioned SBS production as well as locally produced acquisitions. Local Sport includes coverage of international sports events where SBS has produced and broadcast material in relation to the event, content that is tailored for an Australian audience (including SBS studio content, commentary team, journalistic input) and the program is presented as produced or co-produced by SBS.

3. First run hours by channel, network repeats are counted as first runs if it is the first time they have been broadcast on the channel.

4. Based on program start time, includes full program duration.

Food Network

| 24 Hours ¹ | | | | | | | | | |
|-----------------------|------------------------|----------------|----------------|---------------|------------------------|----------------|----------------|---------------|----------------|
| Genre | Local ² | | | | International | | | | Total |
| | First Run ³ | Repeat | Total | % | First Run ³ | Repeat | Total | % | |
| Business & Economics | 1.8 | 33.9 | 35.7 | 2.0% | 0.0 | 0.0 | 0.0 | 0.0% | 35.7 |
| Cooking | 40.4 | 585.8 | 626.2 | 35.5% | 52.6 | 1,751.7 | 1,804.3 | 25.8% | 2,430.6 |
| Documentary | 0.0 | 0.0 | 0.0 | 0.0% | 7.5 | 52.7 | 60.2 | 0.9% | 60.2 |
| Fillers | 0.0 | 3.6 | 3.6 | 0.2% | 0.0 | 0.0 | 0.0 | 0.0% | 3.6 |
| Food Lifestyle | 40.3 | 346.0 | 386.3 | 21.9% | 57.5 | 1,034.3 | 1,091.8 | 15.6% | 1,478.2 |
| Reality | 0.0 | 0.0 | 0.0 | 0.0% | 192.4 | 1,816.8 | 2,009.2 | 28.7% | 2,009.2 |
| Travel | 34.1 | 680.1 | 714.2 | 40.4% | 212.7 | 1,816.0 | 2,028.7 | 29.0% | 2,742.9 |
| Grand Total | 116.7 | 1,649.4 | 1,766.1 | 100.0% | 522.7 | 6,471.5 | 6,994.2 | 100.0% | 8,760.3 |

6pm-midnight⁴

| 6pm-midnight ⁴ | | | | | | | | | |
|---------------------------|------------------------|--------------|--------------|---------------|------------------------|----------------|----------------|---------------|----------------|
| Genre | Local ² | | | | International | | | | Total |
| | First Run ³ | Repeat | Total | % | First Run ³ | Repeat | Total | % | |
| Business & Economics | 1.6 | 10.1 | 11.7 | 3.2% | 0.0 | 0.0 | 0.0 | 0.0% | 11.7 |
| Cooking | 22.0 | 100.9 | 122.9 | 33.4% | 20.7 | 279.8 | 300.4 | 16.6% | 423.3 |
| Documentary | 0.0 | 0.0 | 0.0 | 0.0% | 7.5 | 11.4 | 18.9 | 1.0% | 18.9 |
| Fillers | 0.0 | 0.9 | 0.9 | 0.2% | 0.0 | 0.0 | 0.0 | 0.0% | 0.9 |
| Food Lifestyle | 39.5 | 21.7 | 61.2 | 16.6% | 45.0 | 263.9 | 308.9 | 17.1% | 370.1 |
| Reality | 0.0 | 0.0 | 0.0 | 0.0% | 161.1 | 453.0 | 614.1 | 34.0% | 614.1 |
| Travel | 34.0 | 137.0 | 171.0 | 46.5% | 162.9 | 401.3 | 564.2 | 31.2% | 735.2 |
| Grand Total | 97.1 | 270.6 | 367.7 | 100.0% | 397.2 | 1,409.3 | 1,806.5 | 100.0% | 2,174.2 |

1. Hours are indicative, based on the program schedule inclusive of commercials, promos and news breaks. Hours may differ slightly by market and in instances of schedule amendments at time of broadcast, i.e. overages in live sport coverage.

2. Includes in-house and commissioned SBS production as well as locally produced acquisitions. Local Sport includes coverage of international sports events where SBS has produced and broadcast material in relation to the event, content that is tailored for an Australian audience (including SBS studio content, commentary team, journalistic input) and the program is presented as produced or co-produced by SBS.

3. First run hours by channel, network repeats are counted as first runs if it is the first time they have been broadcast on the channel.

4. Based on program start time, includes full program duration.

Correction to 2017 Annual Report: At Appendix 2 (p121), the percentages stated for Imported content on Food Network, 6pm to midnight, were incorrect, due to data mis-transcription. The number of hours stated were correct.

Appendix 3

SBS Television: Languages broadcast

SBS

| Language | Hours | % LOTE | % Total |
|-----------------|---------|--------|---------|
| English | 5,988.4 | - | 68.3% |
| French | 519.4 | 18.7% | 5.9% |
| Spanish | 389.2 | 14.0% | 4.4% |
| Greek | 330.9 | 11.9% | 3.8% |
| Italian | 266.5 | 9.6% | 3.0% |
| German | 241.4 | 8.7% | 2.8% |
| Arabic | 192.1 | 6.9% | 2.2% |
| Turkish | 177.6 | 6.4% | 2.0% |
| Filipino | 162.4 | 5.8% | 1.9% |
| Japanese | 109.5 | 3.9% | 1.2% |
| Swedish | 73.6 | 2.6% | 0.8% |
| Danish | 59.0 | 2.1% | 0.7% |
| Norwegian | 44.0 | 1.6% | 0.5% |
| Mandarin | 27.6 | 1.0% | 0.3% |
| Dutch | 17.8 | 0.6% | 0.2% |
| Portuguese | 17.8 | 0.6% | 0.2% |
| Russian | 15.0 | 0.5% | 0.2% |
| Cantonese | 13.1 | 0.5% | 0.1% |
| Flemish | 10.3 | 0.4% | 0.1% |
| Hindi | 8.5 | 0.3% | 0.1% |
| Finnish | 8.1 | 0.3% | 0.1% |
| Indonesian | 8.0 | 0.3% | 0.1% |
| Polish | 7.6 | 0.3% | 0.1% |
| Hebrew | 6.5 | 0.2% | 0.1% |
| Romanian | 4.4 | 0.2% | 0.0% |
| French Canadian | 3.9 | 0.1% | 0.0% |
| Croatian | 3.9 | 0.1% | 0.0% |
| Catalan | 3.7 | 0.1% | 0.0% |
| Vietnamese | 3.5 | 0.1% | 0.0% |
| Pashto | 2.9 | 0.1% | 0.0% |
| Lingala | 2.8 | 0.1% | 0.0% |

| Language | Hours | % LOTE | % Total |
|--------------------------|----------------|-------------|---------------|
| Farsi | 2.7 | 0.1% | 0.0% |
| Arabic (Algerian) | 2.5 | 0.1% | 0.0% |
| Irish | 2.3 | 0.1% | 0.0% |
| Hungarian | 2.3 | 0.1% | 0.0% |
| Serbian | 2.2 | 0.1% | 0.0% |
| Urdu | 2.0 | 0.1% | 0.0% |
| Yiddish | 2.0 | 0.1% | 0.0% |
| Punjabi | 1.9 | 0.1% | 0.0% |
| Tetum | 1.9 | 0.1% | 0.0% |
| Amharic | 1.9 | 0.1% | 0.0% |
| Bosnian | 1.9 | 0.1% | 0.0% |
| Sepedi | 1.9 | 0.1% | 0.0% |
| Czech | 1.9 | 0.1% | 0.0% |
| Seediq | 1.9 | 0.1% | 0.0% |
| Icelandic | 1.8 | 0.1% | 0.0% |
| Lao | 1.7 | 0.1% | 0.0% |
| Estonian | 1.6 | 0.1% | 0.0% |
| Georgian | 1.6 | 0.1% | 0.0% |
| Kurdish | 1.4 | 0.1% | 0.0% |
| Korean | 1.3 | 0.0% | 0.0% |
| Nepali | 1.3 | 0.0% | 0.0% |
| Gaelic | 1.3 | 0.0% | 0.0% |
| Warlpiri | 1.0 | 0.0% | 0.0% |
| LOTE <1 Hour | 9.0 | 0.3% | 0.1% |
| Total LOTE | 2,782.3 | 100% | 31.7% |
| Total English | 5,988.4 | | 68.3% |
| Total No Dialogue | 3.0 | | 0.0% |
| Total | 8,773.8 | | 100.0% |

1. Hours are indicative, based on the proportion of language within program.

SBS VICELAND

| Language | Hours | % LOTE | % Total |
|------------|--------|--------|---------|
| English | 4339.7 | - | 49.5% |
| Mandarin | 611.0 | 13.8% | 7.0% |
| Japanese | 365.6 | 8.3% | 4.2% |
| Korean | 235.3 | 5.3% | 2.7% |
| Indonesian | 234.2 | 5.3% | 2.7% |
| French | 201.9 | 4.6% | 2.3% |
| Russian | 201.3 | 4.6% | 2.3% |
| Dutch | 188.3 | 4.3% | 2.1% |
| Polish | 183.4 | 4.1% | 2.1% |
| Thai | 181.4 | 4.1% | 2.1% |
| Macedonian | 177.0 | 4.0% | 2.0% |
| Bengali | 175.8 | 4.0% | 2.0% |
| Punjabi | 174.2 | 3.9% | 2.0% |
| Sinhalese | 167.0 | 3.8% | 1.9% |
| Cantonese | 166.7 | 3.8% | 1.9% |
| Croatian | 157.9 | 3.6% | 1.8% |
| Hindi | 157.2 | 3.6% | 1.8% |
| Serbian | 156.5 | 3.5% | 1.8% |
| Spanish | 67.5 | 1.5% | 0.8% |
| Ukrainian | 52.3 | 1.2% | 0.6% |
| German | 51.7 | 1.2% | 0.6% |
| Maltese | 51.5 | 1.2% | 0.6% |
| Portuguese | 50.3 | 1.1% | 0.6% |
| Urdu | 41.2 | 0.9% | 0.5% |
| Italian | 32.2 | 0.7% | 0.4% |
| Romanian | 30.1 | 0.7% | 0.3% |
| Hungarian | 29.6 | 0.7% | 0.3% |
| Swedish | 26.9 | 0.6% | 0.3% |
| Bosnian | 26.3 | 0.6% | 0.3% |
| Armenian | 26.1 | 0.6% | 0.3% |
| Taiwanese | 26.0 | 0.6% | 0.3% |

| Language | Hours | % LOTE | % Total |
|--------------------------|----------------|---------------|---------------|
| Nepali | 26.0 | 0.6% | 0.3% |
| Tamil | 25.5 | 0.6% | 0.3% |
| Somali | 23.1 | 0.5% | 0.3% |
| Hebrew | 16.0 | 0.4% | 0.2% |
| Finnish | 15.9 | 0.4% | 0.2% |
| Norwegian | 14.9 | 0.3% | 0.2% |
| Danish | 14.3 | 0.3% | 0.2% |
| Maya | 7.6 | 0.2% | 0.1% |
| Vietnamese | 6.8 | 0.2% | 0.1% |
| Arabic | 4.6 | 0.1% | 0.1% |
| Kurdish | 4.1 | 0.1% | 0.0% |
| Czech | 3.4 | 0.1% | 0.0% |
| Albanian | 2.7 | 0.1% | 0.0% |
| Turkish | 2.3 | 0.1% | 0.0% |
| Sepedi | 1.9 | 0.0% | 0.0% |
| Kyrgyz | 1.5 | 0.0% | 0.0% |
| LOTE <1 Hour | 2.7 | 0.1% | 0.0% |
| Total LOTE | 4,419.9 | 100.0% | 50.5% |
| Total English | 4,339.7 | | 49.5% |
| Total No Dialogue | 1.3 | | 0.0% |
| Total | 8,760.9 | | 100.0% |

1. Hours are indicative, based on the proportion of language within program.

Appendix 3 (continued)

| Language | Hours | % LOTE | % Total |
|------------------------------|----------------|---------------|---------------|
| English | 8,443.2 | - | 96.4% |
| Maori | 165.1 | 53.4% | 1.9% |
| Kalaallisut | 11.8 | 3.8% | 0.1% |
| Warlpiri | 10.3 | 3.3% | 0.1% |
| Spanish | 9.9 | 3.2% | 0.1% |
| Yolngu Matha | 6.9 | 2.2% | 0.1% |
| French | 6.8 | 2.2% | 0.1% |
| Zulu | 6.1 | 2.0% | 0.1% |
| Warumungu | 5.5 | 1.8% | 0.1% |
| Arabic | 5.4 | 1.7% | 0.1% |
| Walmajarri | 4.9 | 1.6% | 0.1% |
| Tok Pisin | 4.8 | 1.6% | 0.1% |
| Gaelic | 4.3 | 1.4% | 0.0% |
| Farsi | 4.3 | 1.4% | 0.0% |
| Portuguese | 3.7 | 1.2% | 0.0% |
| Arrernte | 3.6 | 1.2% | 0.0% |
| Chol | 3.5 | 1.1% | 0.0% |
| Finnish | 3.4 | 1.1% | 0.0% |
| Pitjantjatjara | 3.2 | 1.0% | 0.0% |
| Inuktitut (Eastern Canadian) | 3.0 | 1.0% | 0.0% |
| Yan-Nhangu | 3.0 | 1.0% | 0.0% |
| Korean | 3.0 | 1.0% | 0.0% |
| Djinba | 2.8 | 0.9% | 0.0% |
| Cree | 2.4 | 0.8% | 0.0% |
| Kogi | 2.3 | 0.7% | 0.0% |
| Fur | 2.0 | 0.7% | 0.0% |
| Ngarluma | 2.0 | 0.6% | 0.0% |
| Bardi | 2.0 | 0.6% | 0.0% |
| Tibetan | 1.9 | 0.6% | 0.0% |
| Martu Wangka | 1.6 | 0.5% | 0.0% |
| Swedish | 1.6 | 0.5% | 0.0% |
| Djambarrpuyngu | 1.5 | 0.5% | 0.0% |
| Japanese | 1.5 | 0.5% | 0.0% |
| Kala Lagaw Ya | 1.4 | 0.5% | 0.0% |
| Kukatja | 1.1 | 0.4% | 0.0% |
| Tonga (Nyasa) | 1.1 | 0.3% | 0.0% |
| Khmer | 1.0 | 0.3% | 0.0% |
| LOTE <1 Hour | 11.1 | 3.6% | 0.1% |
| Total LOTE | 309.4 | 100.0% | 3.5% |
| Total English | 8,443.2 | | 96.4% |
| Total No Dialogue | 3.0 | | 0.0% |
| Total | 8,755.6 | | 100.0% |

1. Hours are indicative, based on the proportion of language within program

Food Network

| Language | Hours | % LOTE | % Total |
|--------------------------|----------------|---------------|---------------|
| English | 8,628.1 | - | 98.5% |
| French | 72.2 | 54.6% | 0.8% |
| Japanese | 22.1 | 16.7% | 0.3% |
| Spanish | 6.8 | 5.2% | 0.1% |
| Mandarin | 6.7 | 5.0% | 0.1% |
| Italian | 5.8 | 4.4% | 0.1% |
| Turkish | 4.7 | 3.5% | 0.1% |
| Catalan | 2.4 | 1.8% | 0.0% |
| Portuguese | 2.4 | 1.8% | 0.0% |
| Arabic (Moroccan) | 2.4 | 1.8% | 0.0% |
| German | 2.0 | 1.5% | 0.0% |
| Vietnamese | 1.5 | 1.1% | 0.0% |
| LOTE <1 Hour | 3.4 | 2.6% | 0.0% |
| Total LOTE | 132.2 | 100.0% | 1.5% |
| Total English | 8,628.1 | | 98.5% |
| Total No Dialogue | 0.0 | | 0.0% |
| Total | 8,760.3 | | 100.0% |

1. Hours are indicative, based on the proportion of language within program.

Appendix 4

SBS Television: Cultures represented

| SBS | Colombian | Maltese | SBS VICELAND | First Nations (Canada) |
|--------------------------|----------------------|-------------------|------------------------|------------------------|
| Abyssinian | Congolese | Maori | Afghan | French |
| Afghan | Costa Rican | Mauritanian | African American | French Canadian |
| African American | Croatian | Mauritian | Albanian | German |
| Albanian | Cuban | Mexican | Algerian | Ghanaian |
| Algerian | Cypriot | Micronesian | American | Greek |
| American | Czech | Moroccan | American Indian | Greenland |
| American Indian | Danish | Namibian | Argentinian | Guatemalan |
| Angolan | Dominican Republican | Native American | Armenian | Honduran |
| Argentinian | Dutch | Nepalese | Australian | Hong Kong |
| Armenian | Egyptian | New Caledonian | Australian Bangladeshi | Hungarian |
| Australian | Egyptian (Ancient) | New Zealand | Australian Chinese | Icelandic |
| Australian Chinese | Emirati | Nigerian | Australian Egyptian | Indian |
| Australian Croatian | English | Nigerien | Australian German | Indonesian |
| Australian Dutch | Eritrean | Norwegian | Australian Greek | Inuit |
| Australian Egyptian | Estonian | Pakistani | Australian Indian | Iranian |
| Australian French | Ethiopian | Palestinian | Australian Indigenous | Iraqi |
| Australian German | Fijian | Papua New Guinean | Australian Indonesian | Irish |
| Australian Greek | Filipino | Persian (Ancient) | Australian Iranian | Israeli |
| Australian Hungarian | Finnish | Peruvian | Australian Israeli | Italian |
| Australian Indian | Flemish | Polish | Australian Italian | Jamaican |
| Australian Indigenous | French | Polynesian | Australian Korean | Japanese |
| Australian Indonesian | French Canadian | Portuguese | Australian Lebanese | Kazakhstani |
| Australian Israeli | Gabonese | Puerto Rican | Australian Macedonian | Kenyan |
| Australian Italian | Gambian | Qatari | Australian Maltese | Korean |
| Australian Korean | Georgian | Roman | Australian Filipino | Kurdish |
| Australian Lebanese | German | Romanian | Australian Serbian | Kuwaiti |
| Australian Macedonian | Ghanaian | Romany | Australian Sri Lankan | Kyrgyz |
| Australian Maltese | Greek | Russian | Australian Thai | Laotian |
| Australian Filipino | Greek (Ancient) | Salvadoran | Australian Turkish | Lebanese |
| Australian Portuguese | Greenland | Samoan | Australian Vietnamese | Liberian |
| Australian Serbian | Guatemalan | Saudi Arabian | Austrian | Macedonian |
| Australian Spanish | Guyanese | Scottish | Azerbaijani | Malagasy |
| Australian Sri Lankan | Haitian | Senegalese | Bahamian | Malaysian |
| Australian Thai | Honduran | Serbian and | Bangladeshi | Malian |
| Australian Turkish | Hong Kong | Montenegrin | Belgian | Maltese |
| Australian Vietnamese | Hungarian | Sierra Leonean | Bolivian | Maori |
| Austrian | Icelandic | Singaporean | Bosnian | Mauritanian |
| Azerbaijani | Inca | Slovenian | Botswanan | Mauritian |
| Aztec | Indian | South African | Brazilian | Mayan |
| Babylonian | Indonesian | Spanish | British | Mexican |
| Bahamian | Inuit | Sri Lankan | Bulgarian | Mozambican |
| Bangladeshi | Iranian | Sudanese | Burmese | Native American |
| Barbados | Iraqi | Swedish | Canadian | Native Hawaiian |
| Belarusian | Irish | Swiss | Catalan | Nepalese |
| Belgian | Israeli | Syrian | Chilean | New Zealand |
| Belizean | Italian | Tahitian | Chinese | Nicaraguan |
| Beninese | Jamaican | Taiwanese | Colombian | Nigerian |
| Bosnian | Japanese | Tajik | Congolese | Nigerien |
| Brazilian | Jordanian | Tanzanian | Croatian | Norwegian |
| British | Kazakhstani | Thai | Cuban | Pakistani |
| Bruneian | Kenyan | Tibetan | Cypriot | Palestinian |
| Bulgarian | Korean | Trinidadian | Czech | Panamanian |
| Burkinabe | Kyrgyz | Tunisian | Danish | Papua New Guinean |
| Burmese | Laotian | Turkish | Dutch | Persian (Ancient) |
| Cambodian | Latvian | Ugandan | Egyptian | Peruvian |
| Canadian | Lebanese | Ukrainian | Emirati | Polish |
| Catalan | Liberian | Venezuelan | English | Polynesian |
| Central African Republic | Libyan | Vietnamese | Ethiopian | Portuguese |
| Chilean | Macedonian | Welsh | Filipino | Roman |
| Chinese | Malaysian | Zimbabwean | Finnish | Romanian |

Appendix 4 (continued)

SBS Television: Cultures represented (continued)

| | | | |
|-------------------------|-------------------------|--------------------------|-------------------------|
| Russian | First Nations (Canada) | Food Network | Peruvian |
| Salvadoran | French | Afghan | Polish |
| Samoan | French Canadian | American | Polynesian |
| Saudi Arabian | Gambian | Argentinian | Portuguese |
| Scottish | German | Armenian | Puerto Rican |
| Senegalese | Ghanaian | Australian | Russian |
| Serbian and Montenegrin | Greek | Australian Cambodian | Serbian and Montenegrin |
| Singaporean | Greek (Ancient) | Australian Chinese | Singaporean |
| Somali | Inca | Australian Dutch | South African |
| South African | Indian | Australian Greek | Spanish |
| Spanish | Indonesian | Australian Indian | Sri Lankan |
| Sri Lankan | Inuit | Australian Indigenous | Swedish |
| Sudanese | Irish | Australian Indonesian | Swiss |
| Swazi | Israeli | Australian Italian | Taiwanese |
| Swedish | Jamaican | Australian Korean | Thai |
| Syrian | Japanese | Australian Spanish | Trinidadian |
| Tahitian | Kenyan | Australian Turkish | Turkish |
| Taiwanese | Korean | Australian Vietnamese | Vietnamese |
| Tamil | Malaysian | Botswanan | Zambian |
| Thai | Maori | Brazilian | Zimbabwean |
| Tongan | Mayan | British | |
| Trinidadian | Mexican | Burmese | |
| Turkish | Micronesian | Cambodian | |
| Ugandan | Moroccan | Cameroonian | |
| Ukrainian | Native American | Canadian | |
| Uruguayan | Native Hawaiian | Central African Republic | |
| Venezuelan | New Zealand | Chinese | |
| Vietnamese | Ni- Vanuatu | Colombian | |
| Welsh | Nigerian | Congolese | |
| Yemeni | Papua New Guinean | Croatian | |
| Zambian | Persian (Ancient) | Cuban | |
| NITV | Peruvian | Danish | |
| African American | Polynesian | Dutch | |
| American | Portuguese | English | |
| American Indian | Puerto Rican | Filipino | |
| Angolan | Roman | French | |
| Argentinian | Russian | German | |
| Armenian | Samoan | Ghanaian | |
| Australian | Saudi Arabian | Greek | |
| Australian African | Scottish | Icelandic | |
| Australian Indigenous | Senegalese | Indian | |
| Australian Indonesian | Serbian and Montenegrin | Indonesian | |
| Bahamian | Solomon Islands | Iranian | |
| Beninese | South African | Iraqi | |
| Brazilian | Spanish | Irish | |
| British | Sri Lankan | Italian | |
| Burkinabe | Sudanese | Jamaican | |
| Cambodian | Swedish | Japanese | |
| Canadian | Swiss | Kazakhstani | |
| Chinese | Taiwanese | Kenyan | |
| Colombian | Tibetan | Korean | |
| Cuban | Tongan | Laotian | |
| Danish | Trinidadian | Lebanese | |
| Dutch | Turkish | Malaysian | |
| East Timorese | Ugandan | Maltese | |
| Egyptian (Ancient) | Ukrainian | Mexican | |
| English | Welsh | Moroccan | |
| Ethiopian | | Namibian | |
| Fijian | | New Zealand | |
| Finnish | | Norwegian | |

Appendix 5

SBS Television: SBS-commissioned programs first run

SBS and SBS VICELAND Commissioned First Run Hours Broadcast in FY2017-18¹

| Genre/Title | Episodes | Hours |
|--|----------|-------|
| Comedy | | |
| Family Law Series 2, The | 3 | 1.5 |
| Raw Comedy Festival | 1 | 1.5 |
| Sub-Total | 4 | 3.0 |
| Drama | | |
| Homecoming Queens | 1 | 1.4 |
| Safe Harbour | 4 | 4.4 |
| Sunshine | 4 | 4.3 |
| Sub-Total | 9 | 10.1 |
| Entertainment | | |
| Eurovision Song Contest 2018 | 3 | 8.0 |
| Eurovision Top 40 Controversies | 2 | 4.0 |
| Mardi Gras Movies Home Grown 2018 | 3 | 1.6 |
| Sydney Gay & Lesbian Mardi Gras 2018 | 1 | 2.5 |
| Sub-Total | 9 | 16.1 |
| Factual | | |
| Apex Gang Behind The Headlines | 1 | 1.0 |
| Australia's Forgotten Islands | 1 | 0.9 |
| Behind The Blue Line | 1 | 1.0 |
| Fair Game | 1 | 1.1 |
| Ghan Australia's Greatest Train Journey, The | 1 | 3.1 |
| Ghan, The Full Journey, The | 6 | 17.8 |
| Lebanese Beauty Queens | 1 | 1.0 |
| Look Me In The Eye | 6 | 6.1 |
| Marry Me, Marry My Family | 3 | 3.1 |
| Mosque Next Door, The | 3 | 3.0 |
| Muslims Like Us Australia | 2 | 2.2 |
| Obesity Myth, The | 3 | 3.2 |
| Outback Rabbis | 1 | 1.0 |
| Secrets Of Our Cities | 3 | 3.0 |
| Struggle Street Series 2 | 6 | 6.3 |
| Struggle Street: The Conversation | 1 | 1.0 |
| Who Do You Think You Are? Series 9 | 8 | 8.0 |
| Sub-Total | 48 | 62.8 |
| Food | | |
| Destination Flavour Eurovision | 1 | 1.1 |
| Food Safari Earth | 13 | 6.6 |
| Gourmet Farmer Series 4 | 10 | 5.0 |
| Luke Nguyen's Food Trail | 13 | 6.5 |
| Peter Kuruvita's Coastal Kitchen Series 2 | 2 | 1.0 |
| Shane Delia's Recipe For Life | 8 | 4.0 |
| Sub-Total | 47 | 24.2 |
| Special Events | | |
| Royal Wedding Live | 1 | 3.5 |
| Sub-Total | 1 | 3.5 |
| Grand Total | 118 | 119.7 |

1. Excludes network repeats and in house production of News, Current Affairs and Sport (included in Appendix 2).

NITV Commissioned First Run Hours Broadcast in FY2017-18¹

| Genre/Title | Episodes | Hours |
|--|----------|-------|
| Childrens | | |
| Grace Beside Me | 14 | 7.0 |
| Little J and Big Cuz Language Versions | 14 | 3.5 |
| Sub-Total | 28 | 10.5 |
| Entertainment | | |
| 4 For The Road | 4 | 4.0 |
| Naidoc Awards 2017 | 1 | 4.0 |
| Sunrise Ceremony 2018 | 1 | 1.0 |
| Yabun Festival 2017 | 1 | 1.0 |
| Marnbrook Footy Show 2017, The | 13 | 19.5 |
| Marnbrook Footy Show 2018, The | 15 | 22.5 |
| Over The Black Dot 2017 | 12 | 7.0 |
| Over The Black Dot 2018 | 16 | 16.0 |
| Sub-Total | 63 | 75.0 |
| Factual | | |
| Black Divaz | 1 | 1.0 |
| Colour Theory: Underground Series 4 | 4 | 2.0 |
| Connection To Country | 1 | 1.0 |
| Dark Science - Caama 01 | 1 | 0.1 |
| In My Own Words | 1 | 1.1 |
| Naidoc Award Winner Stories 2017 | 10 | 0.8 |
| Ngurra Series 2 | 1 | 0.3 |
| Nyoongar Footy Magic | 4 | 2.0 |
| Occupation: Native | 1 | 1.0 |
| Our Stories 2017 | 195 | 64.8 |
| Sol Bellear Am. A Champion For The Cause 1951-2017 | 1 | 1.5 |
| We Don't Need A Map | 1 | 1.7 |
| Zach's Ceremony | 1 | 1.5 |
| Sub-Total | 222 | 78.8 |
| Grand Total | 313 | 164.3 |

Appendix 6

SBS Radio: Language programs broadcast

(From July 1, 2017 until November 19, 2017)

| Language Program | Analog / Digital | | Digital | Digital | Analog | | | |
|-------------------------|--------------------------|--------------------------|--------------------------|---|------------------|---------------------|---------------------|----------------------|
| | SBS Radio 1 ¹ | SBS Radio 2 ² | SBS Radio 3 ³ | SBS Arabic24 | NRN ⁴ | Online ⁵ | Mobile ⁶ | Digital ⁷ |
| Albanian | 2 | - | - | | 1 | ✓ | ✓ | ✓ |
| Amharic | 2 | - | - | | 1 | ✓ | ✓ | ✓ |
| | | | | 56 ⁸ (plus 112 BBC produced) | 7 | ✓ | ✓ | ✓ ⁹ |
| Arabic | - | 14 | - | | | | | |
| Armenian | - | - | 1 | | - | ✓ | ✓ | ✓ |
| Assyrian | - | 2 | - | | 1 | ✓ | ✓ | ✓ |
| Bangla | - | 2 | - | | 1 | ✓ | ✓ | ✓ |
| Bosnian | 2 | - | - | | 1 | ✓ | ✓ | ✓ |
| Bulgarian | - | - | 1 | | - | ✓ | ✓ | ✓ |
| Burmese | - | 2 | - | | 1 | ✓ | ✓ | ✓ |
| Cantonese | 14 | - | - | | 7 | ✓ | ✓ | ✓ |
| Cook Islands Maori | - | - | 1 | | - | ✓ | ✓ | ✓ |
| Croatian | 5 | - | - | | 2 | ✓ | ✓ | ✓ |
| Czech | - | - | 1 | | - | ✓ | ✓ | ✓ |
| Danish ⁷ | - | - | 1 | | - | ✓ | ✓ | ✓ |
| Dari | - | 2 | - | | - | ✓ | ✓ | ✓ |
| Dinka | 2 | - | - | | 1 | ✓ | ✓ | ✓ |
| Dutch | - | 2 | - | | 1 | ✓ | ✓ | ✓ |
| Estonian | - | - | 1 | | - | ✓ | ✓ | ✓ |
| Fijian | - | - | 1 | | - | ✓ | ✓ | ✓ |
| Filipino | - | 7 | - | | 5 | ✓ | ✓ | ✓ |
| Finnish | - | - | 1 | | - | ✓ | ✓ | ✓ |
| French | 4 | - | - | | 2 | ✓ | ✓ | ✓ |
| German | - | 7 | - | | 4 | ✓ | ✓ | ✓ |
| Greek | 14 | - | - | | 7 | ✓ | ✓ | ✓ |
| Gujarati | - | 2 | - | | 1 | ✓ | ✓ | ✓ |
| Hebrew/Yiddish | 2 | - | - | | 2 | ✓ | ✓ | ✓ |
| Hindi | - | 7 | - | | 5 | ✓ | ✓ | ✓ |
| Hmong | - | 2 | - | | 1 | ✓ | ✓ | ✓ |
| Hungarian | 2 | - | - | | 1 | ✓ | ✓ | ✓ |
| Indonesian | - | 4 | - | | 2 | ✓ | ✓ | ✓ |
| Italian | - | 14 | - | | 7 | ✓ | ✓ | ✓ |
| Japanese | 3 | - | - | | 1 | ✓ | ✓ | ✓ |
| Kannada | - | - | 1 | | - | ✓ | ✓ | ✓ |
| Khmer | 2 | - | - | | 1 | ✓ | ✓ | ✓ |
| Korean | 7 | - | - | | 4 | ✓ | ✓ | ✓ |
| Kurdish | - | 2 | - | | 1 | ✓ | ✓ | ✓ |
| Lao | - | 2 | - | | - | ✓ | ✓ | ✓ |
| Latvian ⁷ | - | - | 1 | | - | ✓ | ✓ | ✓ |
| Lithuanian ⁷ | - | - | 1 | | - | ✓ | ✓ | ✓ |
| Macedonian | 5 | - | - | | 2 | ✓ | ✓ | ✓ |
| Malay ⁷ | - | - | 1 | | - | ✓ | ✓ | ✓ |
| Malayalam | - | 2 | - | | 1 | ✓ | ✓ | ✓ |
| Maltese | - | 2 | | | - | ✓ | ✓ | ✓ |

| Language Program | Analog / Digital | | Digital | Digital | Analog | | | |
|------------------------------|--------------------------|--------------------------|--------------------------|--------------|------------------|---------------------|---------------------|----------------------|
| | SBS Radio 1 ¹ | SBS Radio 2 ² | SBS Radio 3 ³ | SBS Arabic24 | NRN ⁴ | Online ⁵ | Mobile ⁶ | Digital ⁷ |
| Mandarin | 14 | - | - | | - | - | - | ✓ |
| Maori ⁷ | - | - | - | 1 | - | - | ✓ | ✓ |
| Nepali | - | - | 2 | - | - | - | ✓ | ✓ |
| Norwegian | - | - | - | 1 | - | - | ✓ | ✓ |
| Pashto | - | - | 2 | - | - | 1 | ✓ | ✓ |
| Persian | - | - | 2 | - | - | 1 | ✓ | ✓ |
| Polish | 4 | - | - | - | - | 2 | ✓ | ✓ |
| Portuguese | - | - | 2 | - | - | 1 | ✓ | ✓ |
| Punjabi | - | - | 5 | - | - | 2 | ✓ | ✓ |
| Romanian | - | - | - | 1 | - | - | ✓ | ✓ |
| Russian | - | - | 3 | - | - | 1 | ✓ | ✓ |
| Samoan | 2 | - | - | - | - | 1 | ✓ | ✓ |
| Serbian | 4 | - | - | - | - | 2 | ✓ | ✓ |
| Sinhalese | - | - | 4 | - | - | 2 | ✓ | ✓ |
| Slovak | - | - | - | 1 | - | - | ✓ | ✓ |
| Slovenian | - | - | - | 1 | - | - | ✓ | ✓ |
| Somali | - | - | 2 | - | - | 1 | ✓ | ✓ |
| Spanish | - | - | 7 | - | - | 5 | ✓ | ✓ |
| Swahili | - | - | 2 | - | - | 1 | ✓ | ✓ |
| Swedish | - | - | - | 1 | - | - | ✓ | ✓ |
| Tamil | - | - | 4 | - | - | 2 | ✓ | ✓ |
| Tigrinya | 2 | - | - | - | - | 1 | ✓ | ✓ |
| Thai | - | - | 2 | - | - | 1 | ✓ | ✓ |
| Tongan | - | - | - | 1 | - | - | ✓ | ✓ |
| Turkish | - | - | 5 | - | - | 2 | ✓ | ✓ |
| Ukrainian | - | - | - | 1 | - | - | ✓ | ✓ |
| Urdu | - | - | 2 | - | - | 1 | ✓ | ✓ |
| Vietnamese | 14 | - | - | - | - | 7 | ✓ | ✓ |
| Total LOTE | 106 | 119 | 20 | 56 | 113 | - | - | - |
| | (95%) | (100%) | (95%) | (100%) | (97%) | - | - | - |
| African | - | - | - | 1 | - | ✓ | ✓ | ✓ |
| Living Black (Aboriginal) | 3 | - | - | - | 1 | ✓ | ✓ | ✓ |
| SBS World News | 2.5 | - | - | - | 2.5 | ✓ | ✓ | ✓ |
| Total English | 5.5 (5%) | - | 1 (5%) | - | 3.5 (3%) | - | - | - |
| | (100%) | (100%) | (100%) | (100%) | (100%) | - | - | - |
| Total | 111.5 | 119 | 21 | 56 | 116.5 | - | - | - |
| | (100%) | (100%) | (100%) | (100%) | (100%) | - | - | - |

1. Analog – Sydney, Canberra and Wollongong, and Melbourne AM; Digital – Adelaide, Brisbane, Melbourne, Perth, Sydney and Canberra (Trial).

2. Analog – Sydney, Melbourne and Canberra FM; Digital – Adelaide, Brisbane, Melbourne, Perth, Sydney and Canberra (Trial).

3. Digital only – Adelaide, Brisbane, Melbourne, Perth, Sydney and Canberra (Trial). SBS Chill (repeat) also broadcast on SBS Radio 3.

4. Analog only – AM and FM frequencies in major centres around Australia (see Appendix 13).

5. sbs.com.au/radio.

6. SBS Radio app.

7. Program in recess.

8. SBS Arabic24 – including 14 hours simulcast on SBS Radio 2.

9. SBS Arabic24 – available on digital TV 24/7 from April 2017.

Appendix 6 (continued)

SBS Radio: Language programs broadcast (continued)

SBS RADIO SCHEDULES

SBS Radio 1¹ (From July 1, 2017 until November 19, 2017)

| | Monday | Tuesday | Wednesday | Thursday | Friday | Saturday | Sunday |
|--------|------------------------------------|---------------------------|---------------------------|---------------------------|-------------------|------------|----------------|
| 6am | BBC World Service | BBC World Service | BBC World Service | BBC World Service | BBC World Service | Tigrinya | Dinka |
| 7am | Mandarin | Mandarin | Mandarin | Mandarin | Mandarin | Mandarin | Mandarin |
| 8am | Mandarin | Mandarin | Mandarin | Mandarin | Mandarin | Mandarin | Mandarin |
| 9am | Cantonese | Cantonese | Cantonese | Cantonese | Cantonese | Cantonese | Cantonese |
| 10am | Cantonese | Cantonese | Cantonese | Cantonese | Cantonese | Cantonese | Cantonese |
| 11am | Croatian | Croatian | Croatian | Croatian | Croatian | Dinka | Hebrew/Yiddish |
| 12pm | Macedonian | Macedonian | Macedonian | Macedonian | Macedonian | Khmer | Hebrew/Yiddish |
| 1pm | Living Black | French | Living Black | French | Living Black | French | French |
| 2pm | Polish | Hungarian | Polish | Tigrinya | Polish | Hungarian | Polish |
| 3pm | Serbian | Serbian | Khmer | Serbian | Bosnian | Serbian | Bosnian |
| 4pm | Greek | Greek | Greek | Greek | Greek | Greek | Greek |
| 5pm | Greek | Greek | Greek | Greek | Greek | Greek | Greek |
| 6pm | SBS World News | SBS World News | SBS World News | SBS World News | Albanian | Albanian | Albanian |
| 6.30pm | BBC (variety of programs) | BBC (variety of programs) | BBC (variety of programs) | BBC (variety of programs) | Albanian | Albanian | Albanian |
| 7pm | Vietnamese | Vietnamese | Vietnamese | Vietnamese | Vietnamese | Vietnamese | Vietnamese |
| 8pm | Vietnamese | Vietnamese | Vietnamese | Vietnamese | Vietnamese | Vietnamese | Vietnamese |
| 9pm | Korean | Korean | Korean | Korean | Korean | Korean | Korean |
| 10pm | Amharic | Japanese | Samoan | Japanese | Amharic | Japanese | Samoan |
| 11pm | Overnight Programming ² | | | | | | |

Notes

1. Sydney, Canberra and Wollongong, and Melbourne AM; digital radio; online – sbs.com.au/radio; digital TV; and SBS Your Language mobile app.
2. Overnight programming: BBC World Service (in language).

SBS Radio 2¹ (From July 1, 2017 until November 19, 2017)

| | Monday | Tuesday | Wednesday | Thursday | Friday | Saturday | Sunday |
|------|------------------------------------|-----------|------------|-----------|------------|----------|------------|
| 6am | Arabic | Arabic | Arabic | Arabic | Arabic | Arabic | Arabic |
| 7am | Arabic | Arabic | Arabic | Arabic | Arabic | Arabic | Arabic |
| 8am | Italian | Italian | Italian | Italian | Italian | Italian | Italian |
| 9am | Italian | Italian | Italian | Italian | Italian | Italian | Italian |
| 10am | Filipino | Filipino | Filipino | Filipino | Filipino | Filipino | Filipino |
| 11am | Sinhalese | Sinhalese | Dutch | Sinhalese | Sinhalese | Dutch | Hmong |
| 12pm | Russian | Pashto | Portuguese | Russian | Maltese | Russian | Portuguese |
| 1pm | Spanish | Spanish | Spanish | Spanish | Spanish | Spanish | Spanish |
| 2pm | Turkish | Turkish | Turkish | Turkish | Turkish | Maltese | Kurdish |
| 3pm | Indonesian | Persian | Indonesian | Pashto | Indonesian | Persian | Indonesian |
| 4pm | Lao | Dari | Gujarati | Dari | Gujarati | Nepali | Nepali |
| 5pm | Hindi | Hindi | Hindi | Hindi | Hindi | Hindi | Hindi |
| 6pm | Bangla | Swahili | Urdu | Hmong | Kurdish | Bangla | Urdu |
| 7pm | German | German | German | German | German | German | German |
| 8pm | Tamil | Assyrian | Tamil | Malayalam | Tamil | Assyrian | Tamil |
| 9pm | Punjabi | Punjabi | Punjabi | Punjabi | Punjabi | Lao | Malayalam |
| 10pm | Thai | Burmese | Somali | Thai | Somali | Burmese | Swahili |
| 11pm | Overnight Programming ² | | | | | | |

Notes

1. Sydney, Canberra and Melbourne FM; digital radio; online – sbs.com.au/radio; digital TV; and SBS Your Language mobile app.
2. Overnight programming: BBC World Service Vernacular (in language).

National Radio Network¹ (From July 1, 2017 until November 19, 2017)

| | Monday | Tuesday | Wednesday | Thursday | Friday | Saturday | Sunday |
|--------|------------------------------------|---------------------------|---------------------------|---------------------------|---------------------------|------------|----------------|
| 6am | Arabic | Arabic | Arabic | Arabic | Arabic | Arabic | Arabic |
| 7am | Mandarin | Mandarin | Mandarin | Mandarin | Mandarin | Mandarin | Mandarin |
| 8am | Italian | Italian | Italian | Italian | Italian | Italian | Italian |
| 9am | Cantonese | Cantonese | Cantonese | Cantonese | Cantonese | Cantonese | Cantonese |
| 10am | Filipino | Filipino | Filipino | Filipino | Filipino | Tigrinya | Hmong |
| 11am | Croatian | Sinhalese | Dutch | Croatian | Sinhalese | Dinka | Hebrew/Yiddish |
| 12pm | Macedonian | Pashto | Portuguese | Macedonian | Living Black | Russian | Hebrew/Yiddish |
| 1pm | Spanish | Spanish | Spanish | Spanish | Spanish | French | French |
| 2pm | Polish | Turkish | Polish | Turkish | Gujarati | Hungarian | Kurdish |
| 3pm | Indonesian | Serbian | Khmer | Serbian | Indonesian | Persian | Bosnian |
| 4pm | Greek | Greek | Greek | Greek | Greek | Greek | Greek |
| 5pm | Hindi | Hindi | Hindi | Hindi | Hindi | Bangla | Nepali |
| 6pm | SBS World News | SBS World News | SBS World News | SBS World News | SBS World News | Albanian | Urdu |
| 6.30pm | BBC (variety of programs) | BBC (variety of programs) | BBC (variety of programs) | BBC (variety of programs) | BBC (variety of programs) | Albanian | Urdu |
| 7pm | Vietnamese | Vietnamese | Vietnamese | Vietnamese | Vietnamese | Vietnamese | Vietnamese |
| 8pm | German | German | Tamil | German | German | Assyrian | Tamil |
| 9pm | Korean | Punjabi | Korean | Punjabi | Korean | Korean | Malayalam |
| 10pm | Amharic | Japanese | Samoan | Thai | Somali | Burmese | Swahili |
| 11pm | Overnight Programming ² | | | | | | |

Notes

1. An amalgamation of SBS Radio 1 and SBS Radio 2 programming; available on AM and FM frequencies in major centres around Australia (see Appendix 13).
2. BBC World Service Vernacular (in language).

SBS Radio 3¹ (From July 1, 2017 until November 19, 2017)

SBS Radio 3 features regular programming in 22 languages (see table), and SBS Chill.

| | Tuesday | Wednesday | Thursday | Friday |
|------|-----------------------|----------------------|---------------------|-------------------------|
| 12pm | | Tongan | | |
| 1pm | African English | Fijian | Finnish | Estonian |
| 2pm | Romanian | Cook Islands Maori | Swedish | Lithuanian ² |
| 3pm | Kannada | Maori ² | Norwegian | Slovak |
| 4pm | Ukrainian | Malay ² | Danish ² | Bulgarian |
| 5pm | Armenian ³ | Latvian ² | Czech | Slovenian |

Notes

1. Digital radio; digital TV; and mobile apps.
2. Programs in recess.
3. The Armenian program is also repeated once on SBS Radio 3.

Appendix 6 (continued)

SBS Radio: Language programs broadcast (continued)

SBS Arabic24 (From July 1, 2017 until November 19, 2017)

| | Monday | Tuesday | Wednesday | Thursday | Friday | Saturday | Sunday |
|----------|---|---|---|---|---|---|---|
| 6am | SBS Sabah Alkher (Good Morning) Australia - Weekend Edition | SBS Sabah Alkher (Good Morning) Australia - Weekend Edition |
| 8am | SBS Al Bayt Baytak (Our home is yours) | BBC Arabic (variety of programs) | BBC Arabic (variety of programs) |
| 11am | BBC Arabic (variety of programs) | BBC Arabic (variety of programs) |
| 4pm | SBS Arabic Marhaba (Hello) Australia | SBS Arabic / SBS PopAraby | BBC Arabic / SBS PopAraby | BBC Arabic / SBS PopAraby |
| 7pm | BBC Arabic (variety of programs) | BBC Arabic (variety of programs) |
| 10pm | SBS PopAraby | SBS PopAraby |
| 11pm-6am | BBC Arabic (variety of programs) | BBC Arabic (variety of programs) |

SBS Digital Radio Channels (From July 1, 2017 until November 19, 2017)

SBS Radio 1
 SBS Radio 2
 SBS Radio 3
 SBS Radio 4 – Special event radio including Eurovision and the BBC World Service
 SBS Arabic24
 SBS Chill
 SBS PopAsia
 SBS PopDesi

SBS Radio: Language Programs Broadcast (From November 20, 2017)

| Language Program | Analog / Digital | | Digital | Digital | Analog | | | |
|------------------|--------------------------|--------------------------|--------------------------|--------------|------------------|---------------------|---------------------|-------------------------|
| | SBS Radio 1 ¹ | SBS Radio 2 ² | SBS Radio 3 ³ | SBS Arabic24 | NRN ⁴ | Online ⁵ | Mobile ⁶ | Digital TV ⁷ |
| Albanian | 1 | - | | | 1 | ✓ | ✓ | ✓ |
| Amharic | 2 | - | | | 1 | ✓ | ✓ | ✓ |
| Arabic | | 12 | 56 + 112 BBC | 5 | ✓ | ✓ | ✓ | ✓ |
| Armenian | 1 | | | | - | ✓ | ✓ | ✓ |
| Assyrian | - | 2 | | | 1 | ✓ | ✓ | ✓ |
| Bangla | - | 2 | | | 1 | ✓ | ✓ | ✓ |
| Bosnian | 1 | - | | | 1 | ✓ | ✓ | ✓ |
| Bulgarian | 1 | - | | | - | ✓ | ✓ | ✓ |
| Burmese | - | 2 | | | 1 | ✓ | ✓ | ✓ |
| Cantonese | 14 | - | | | 7 | ✓ | ✓ | ✓ |
| Chin Haka | - | - | | | - | 0.5 | ✓ | |
| Croatian | 4 | - | | | 2 | ✓ | ✓ | ✓ |
| Czech | 1 | - | | | - | ✓ | ✓ | ✓ |
| Dari | - | 2 | | | - | ✓ | ✓ | ✓ |
| Dinka | 2 | - | | | 1 | ✓ | ✓ | ✓ |
| Dutch | - | 2 | | | 1 | ✓ | ✓ | ✓ |
| Estonian | 1 | - | | | - | ✓ | ✓ | ✓ |
| Filipino | - | 7 | | | 6 | ✓ | ✓ | ✓ |
| Finnish | 1 | - | | | 1 | ✓ | ✓ | ✓ |
| French | 4 | - | | | 2 | ✓ | ✓ | ✓ |
| German | - | 5 | | | 4 | ✓ | ✓ | ✓ |
| Greek | 14 | - | | | 7 | ✓ | ✓ | ✓ |
| Gujarati | - | 2 | | | 2 | ✓ | ✓ | ✓ |
| Hebrew | 2 | - | | | 2 | ✓ | ✓ | ✓ |
| Hindi | 7 | - | | | 6 | ✓ | ✓ | ✓ |
| Hmong | - | 2 | | | - | ✓ | ✓ | ✓ |
| Hungarian | 1 | - | | | 1 | ✓ | ✓ | ✓ |
| Indonesian | - | 4 | | | 2 | ✓ | ✓ | ✓ |
| Italian | | 14 | | | 7 | ✓ | ✓ | ✓ |
| Japanese | 3 | - | | | 1 | ✓ | ✓ | ✓ |
| Karen | - | - | | | - | 0.5 | ✓ | |
| Khmer | 2 | - | | | 1 | ✓ | ✓ | ✓ |
| Kirundi | - | - | | | - | 0.5 | ✓ | |
| Korean | 5 | - | | | 3 | ✓ | ✓ | ✓ |
| Kurdish | - | 2 | | | 1 | ✓ | ✓ | ✓ |
| Lao | - | 2 | | | 1 | ✓ | ✓ | ✓ |
| Macedonian | 5 | - | | | 2 | ✓ | ✓ | ✓ |
| Malayalam | - | 2 | | | 1 | ✓ | ✓ | ✓ |
| Maltese | - | 2 | | | 1 | ✓ | ✓ | ✓ |
| Mandarin | 14 | - | | | 7 | ✓ | ✓ | ✓ |
| Mongolian | - | - | | | - | 0.5 | ✓ | |
| Nepali | - | 2 | | | 1 | ✓ | ✓ | ✓ |
| Pashto | - | 2 | | | 1 | ✓ | ✓ | ✓ |
| Persian | 2 | - | | | 1 | ✓ | ✓ | ✓ |

Appendix 6 (continued)

SBS Radio: Language programs broadcast (continued)

| Language Program | Analog / Digital | | Digital | Digital | Analog | NRN ⁴ | Online ⁵ | Mobile ⁶ | Digital TV ⁷ |
|-------------------------|--------------------------|--------------------------|--------------------------|--------------|---------------|------------------|---------------------|---------------------|-------------------------|
| | SBS Radio 1 ¹ | SBS Radio 2 ² | SBS Radio 3 ³ | SBS Arabic24 | | | | | |
| Polish | 4 | - | | | | 2 | ✓ | ✓ | ✓ |
| Portuguese | - | 2 | | | | 1 | ✓ | ✓ | ✓ |
| Punjabi | - | 5 | | | | 2 | ✓ | ✓ | ✓ |
| Rohingya | - | - | | | | - | 0.5 | ✓ | |
| Romanian | 1 | - | | | | - | ✓ | ✓ | ✓ |
| Russian | - | 3 | | | | 1 | ✓ | ✓ | ✓ |
| Samoan | - | 2 | | | | 1 | ✓ | ✓ | ✓ |
| Serbian | 4 | - | | | | 2 | ✓ | ✓ | ✓ |
| Sinhalese | - | 4 | | | | 2 | ✓ | ✓ | ✓ |
| Slovak | - | 1 | | | | - | ✓ | ✓ | ✓ |
| Slovenian | 1 | - | | | | - | ✓ | ✓ | ✓ |
| Somali | - | 2 | | | | 1 | ✓ | ✓ | ✓ |
| Spanish | - | 7 | | | | 5 | ✓ | ✓ | ✓ |
| Swahili | - | 2 | | | | 1 | ✓ | ✓ | ✓ |
| Tamil | - | 4 | | | | 2 | ✓ | ✓ | ✓ |
| Telugu | - | - | | | | - | 0.5 | ✓ | |
| Thai | - | 2 | | | | 1 | ✓ | ✓ | ✓ |
| Tibetan | - | - | | | | 0.5 | ✓ | | |
| Tigrinya | 2 | - | | | | 1 | ✓ | ✓ | ✓ |
| Turkish | - | 4 | | | | 2 | ✓ | ✓ | ✓ |
| Ukrainian | - | 1 | | | | - | ✓ | ✓ | ✓ |
| Urdu | - | 2 | | | | 1 | ✓ | ✓ | ✓ |
| Vietnamese | 14 | - | | | | 7 | ✓ | ✓ | ✓ |
| Total LOTE | 115 (100%) | 109 (96%) | | 56 (100%) | 115 (99%) | | | | |
| NITV Radio (Aboriginal) | | 3 | | | 1 | ✓ | ✓ | ✓ | ✓ |
| Total English | 0 | 3 | | | 1 | | | | |
| Total | 115 (100%) | 113 (100%) | | 56 (100%) | 116 (100%) | | | | |

Appendix 7

SBS Radio Schedules

SBS Radio 1¹ (From November 20, 2017)

| Monday | Tuesday | Wednesday | Thursday | Friday | Saturday | Sunday |
|--------|------------------------------------|------------|------------|------------|------------|------------|
| 6am | Overnight Programming ² | | | | | |
| 7am | Mandarin | Mandarin | Mandarin | Mandarin | Mandarin | Mandarin |
| 8am | Mandarin | Mandarin | Mandarin | Mandarin | Mandarin | Mandarin |
| 9am | Cantonese | Cantonese | Cantonese | Cantonese | Cantonese | Cantonese |
| 10am | Cantonese | Cantonese | Cantonese | Cantonese | Cantonese | Cantonese |
| 11am | Croatian | Croatian | Dinka | Croatian | Croatian | Hebrew |
| 12pm | Macedonian | Macedonian | Macedonian | Macedonian | Slovenian | Hebrew |
| 1pm | NITV Radio | French | NITV Radio | French | NITV Radio | French |
| 2pm | Polish | Romanian | Polish | Estonian | Polish | Hungarian |
| 3pm | Serbian | Serbian | Khmer | Serbian | Khmer | Serbian |
| 4pm | Greek | Greek | Greek | Greek | Greek | Greek |
| 5pm | Greek | Greek | Greek | Greek | Greek | Greek |
| 6pm | Tigrinya | Armenian | Finnish | Tigrinya | Bulgarian | Albanian |
| 7pm | Vietnamese | Vietnamese | Vietnamese | Vietnamese | Vietnamese | Vietnamese |
| 8pm | Vietnamese | Vietnamese | Vietnamese | Vietnamese | Vietnamese | Vietnamese |
| 9pm | Korean | Korean | Korean | Korean | Korean | SBS Chill |
| 7pm | Amharic | Japanese | Samoan | Japanese | Amharic | Japanese |
| 11pm | Overnight Programming ² | | | | | |

Notes

1. Sydney, Canberra and Wollongong, and Melbourne AM; digital radio; online – sbs.com.au/radio; digital TV; and SBS Your Language mobile app.
2. Overnight programming: BBC World Service (in language).

SBS Radio 2¹ (From November 20, 2017)

| Monday | Tuesday | Wednesday | Thursday | Friday | Saturday | Sunday |
|--------|------------------------------------|-----------|------------|-----------|------------|------------|
| 6am | Arabic | Arabic | Arabic | Arabic | BBC Arabic | BBC Arabic |
| 7am | Arabic | Arabic | Arabic | Arabic | BBC Arabic | BBC Arabic |
| 8am | Italian | Italian | Italian | Italian | Italian | Italian |
| 9am | Italian | Italian | Italian | Italian | Italian | Italian |
| 10am | Filipino | Filipino | Filipino | Filipino | Filipino | Filipino |
| 11am | Sinhalese | Sinhalese | Dutch | Sinhalese | Sinhalese | Hmong |
| 12pm | Russian | Maltese | Portuguese | Russian | Maltese | Russian |
| 1pm | Spanish | Spanish | Spanish | Spanish | Spanish | Spanish |
| 2pm | Turkish | Pashto | Turkish | Turkish | Pashto | Kurdish |
| 3pm | Indonesian | Persian | Indonesian | Ukrainian | Indonesian | Persian |
| 4pm | Lao | Dari | Gujarati | Nepali | Gujarati | Nepali |
| 5pm | Hindi | Hindi | Hindi | Hindi | Hindi | Hindi |
| 6pm | Bangla | Swahili | Urdu | Hmong | Kurdish | Bangla |
| 7pm | German | German | German | German | Czech | Slovak |
| 8pm | Tamil | Assyrian | Tamil | Malayalam | Tamil | Assyrian |
| 9pm | Punjabi | Punjabi | Punjabi | Punjabi | Punjabi | Lao |
| 10pm | Thai | Burmese | Somali | Thai | Somali | Burmese |
| 11pm | Overnight Programming ² | | | | | |

Notes

1. Sydney, Canberra and Melbourne FM; digital radio; online – sbs.com.au/radio; digital TV; and SBS Your Language mobile app.
2. Overnight programming: BBC World Service (in language).

Appendix 7 (continued)

SBS Radio Schedules (continued)

National Radio Network¹ (From November 20, 2017)

| | Monday | Tuesday | Wednesday | Thursday | Friday | Saturday | Sunday |
|------|------------|------------|------------|------------|------------|------------|------------------------------------|
| 6am | Arabic | Arabic | Arabic | Arabic | BBC Arabic | BBC Arabic | |
| 7am | Mandarin | Mandarin | Mandarin | Mandarin | Mandarin | Mandarin | |
| 8am | Italian | Italian | Italian | Italian | Italian | Italian | |
| 9am | Cantonese |
| 10am | Filipino | Filipino | Filipino | Filipino | Filipino | Hmong | |
| 11am | Croatian | Sinhalese | Dutch | Croatian | Sinhalese | Dinka | Hebrew |
| 12pm | Macedonian | Maltese | Portuguese | Macedonian | NITV Radio | Russian | Hebrew |
| 1pm | Spanish | Spanish | Spanish | Spanish | French | French | |
| 2pm | Polish | Pashto | Polish | Turkish | Turkish | Hungarian | Kurdish |
| 3pm | Indonesian | Serbian | Khmer | Serbian | Indonesian | Persian | Bosnian |
| 4pm | Greek | Greek | Greek | Greek | Greek | Greek | |
| 5pm | Hindi | Hindi | Hindi | Hindi | Hindi | Hindi | Nepali |
| 6pm | Bangla | Dari | Finnish | Tigrinya | Gujarati | Albanian | Urdu |
| 7pm | Vietnamese |
| 8pm | German | German | Tamil | German | German | Assyrian | Tamil |
| 9pm | Korean | Punjabi | Korean | Punjabi | Korean | Lao | Malayalam |
| 10pm | Amharic | Japanese | Samoan | Thai | Somali | Burmese | Swahili |
| 11pm | | | | | | | Overnight Programming ² |

Notes

1. An amalgamation of SBS Radio 1 and SBS Radio 2 programming; available on AM and FM frequencies in major centres around Australia (see Appendix 13).

2. BBC World Service Vernacular (In language).

SBS Radio 3

SBS Radio 3 features Special event radio including Mardi Gras, Eurovision and the BBC World Service English

| | Monday | Tuesday | Wednesday | Thursday | Friday | Saturday | Sunday |
|------|---------------------------|---------------------------|---------------------------|---------------------------|---------------------------|---------------------------|---------------------------|
| 6am | | | | | | | |
| 7am | | | | | | | |
| 8am | | | | | | | |
| 9am | | | | | | | |
| 10am | | | | | | | |
| 11am | | | | | | | |
| 12pm | | | | | | | |
| 1pm | BBC World Service English |
| 2pm | | | | | | | |
| 3pm | | | | | | | |
| 4pm | | | | | | | |
| 5pm | | | | | | | |
| 6pm | | | | | | | |
| 7pm | | | | | | | |
| 8pm | | | | | | | |
| 9pm | | | | | | | |
| 10pm | | | | | | | |

SBS Arabic 24

| | Monday | Tuesday | Wednesday | Thursday | Friday | Saturday | Sunday |
|----------|---|---|---|---|---|---|---|
| 6am | SBS Sabah Alkher (Good Morning) Australia |
| 9am | SBS Al Bayt Baytak (Our home is yours) | SBS Al Bayt Baytak (Our home is yours) | SBS Al Bayt Baytak (Our home is yours) | SBS Al Bayt Baytak (Our home is yours) | SBS Al Bayt Baytak (Our home is yours) | SBS Al Bayt Baytak (Our home is yours) | SBS Al Bayt Baytak (Our home is yours) |
| 12 pm | BBC Arabic (variety of programs) |
| 3pm | SBS Australia Alyaom |
| 6pm | MCD Sante Durante |
| 7pm -6am | BBC Arabic (variety of programs) |

SBS Digital Radio & Digital Television Audio Channels¹

SBS Radio 1

SBS Radio 2

SBS Radio 3 – Special event radio including Eurovision and the BBC World Service

SBS Radio Arabic 24

SBS Radio Chill

SBS Radio PopAsia

SBS Radio PopDesi

Notes

1. All digital channels are available on digital radio, digital TV, online and smartphones with the SBS Radio App.

Appendix 8

WorldWatch: Languages broadcast and source broadcasters

| Languages Broadcast | | | | | | | |
|-------------------------------|-------------|--------------------|--------------|----------------|------------|------------|----------------------------|
| SBS | | | | | | | |
| Language | Country | Bulletins per week | Total pw | Yearly | % LOTE | % Total | Available Online On Demand |
| Arabic | UAE | 7 | 3:30 | 182:00 | 9 | 6 | yes |
| Filipino | Philippines | 7 | 3:30 | 182:00 | 9 | 6 | yes |
| French | France | 7 | 5:50 | 303:20 | 15 | 9 | yes |
| German | Germany | 7 | 3:30 | 182:00 | 9 | 6 | yes |
| Greek | Greece | 7 | 7:00 | 364:00 | 18 | 11 | yes |
| Italian | Italy | 7 | 4:40 | 242:00 | 12 | 7 | yes |
| Spanish (Spain) | Spain | 7 | 7:00 | 364:00 | 18 | 11 | yes |
| Turkish | Turkey | 7 | 3:30 | 182:00 | 9 | 6 | yes |
| Total LOTE | | | 38:30 | 2002:00 | 100 | 62 | |
| English (CCTV News) | China | 7 | 3:30 | 182:00 | N/A | 6 | no |
| English (NHK World) | Japan | 5 | 2:30 | 130:00 | N/A | 4 | no |
| English (NHK World) | Japan | 2 | 0:30 | 26:00 | N/A | 1 | no |
| English (France 24) | France | 2 | 0:30 | 26:00 | N/A | 1 | yes |
| English (France 24) | France | 7 | 3:30 | 182:00 | N/A | 6 | yes |
| English (DW) | Germany | 7 | 3:30 | 182:00 | N/A | 6 | yes |
| English (Al Jazeera) | Qatar | 7 | 3:30 | 182:00 | N/A | 6 | no |
| English (BBC at 6) | UK | 5 | 2:30 | 12:30 | N/A | 0 | yes |
| English (PBS NewsHour) | USA | 5 | 5:00 | 260:00 | N/A | 8 | yes |
| English (Al Jazeera NewsHour) | Qatar | 1 | 1:00 | 52:00 | N/A | 2 | no |
| Total English | | | 26:00 | 1234:30 | | 38 | |
| Total | | | 64:30 | 3236:30 | | 100 | |

1 Total scheduled hours. Hours may vary due to special event coverage or non-delivery of bulletin.

SBS VICELAND

| No. | Language | Country | Bulletins per week | Total pw | Yearly Hours | % LOTE | % Total | Available Online On Demand |
|-----|------------|--------------------|--------------------|----------|--------------|--------|---------|----------------------------|
| 1 | Armenian | Armenia | 1 | 0:30 | 26:00 | 0.8% | 1% | yes |
| 2 | Bangla | Bangladesh | 7 | 3:30 | 140:00 | 4.5% | 4% | yes |
| 3 | Bosnian | Bosnia Herzegovina | 1 | 0:30 | 26:00 | 0.8% | 1% | yes |
| 4 | Cantonese | Hong Kong | 7 | 2:20 | 121:20 | 3.9% | 3% | yes |
| 5 | Croatian | Croatia | 6 | 3:00 | 156:00 | 5.1% | 4% | yes |
| 6 | Dutch | Netherlands | 6 | 3:00 | 156:00 | 5.1% | 4% | yes |
| 7 | Korean | Korea | 7 | 3:30 | 182:00 | 5.9% | 5% | yes |
| 8 | Hindi | India | 7 | 2:55 | 151:40 | 4.9% | 4% | yes |
| 9 | Hungarian | Hungary | 1 | 0:30 | 26:00 | 0.8% | 1% | yes |
| 10 | Indonesian | Indonesia | 7 | 4:40 | 242:40 | 7.9% | 7% | yes |
| 11 | Japanese | Japan | 6 | 3:30 | 182:00 | 5.9% | 5% | yes |
| 12 | Macedonian | Macedonia | 7 | 3:30 | 182:00 | 5.9% | 5% | yes |
| 13 | Maltese | Malta | 2 | 1:00 | 52:00 | 1.7% | 1% | yes |
| 14 | Mandarin | China | 7 | 3:30 | 182:00 | 5.9% | 5% | yes |
| 15 | Nepali | Nepal | 1 | 0:30 | 26:00 | 0.8% | 1% | yes |
| 16 | Polish | Poland | 7 | 3:30 | 182:00 | 5.9% | 5% | yes |
| 17 | Portuguese | Portugal | 1 | 0:50 | 43:20 | 1.4% | 1% | yes |
| 18 | Punjabi | India | 7 | 3:30 | 182:00 | 5.9% | 5% | yes |
| 19 | Romanian | Romania | 1 | 0:30 | 20:00 | 0.6% | 1% | yes |

| No. | Language | Country | Bulletins per week | Total pw | Yearly Hours | % LOTE | % Total | Available Online On Demand |
|----------------------|---------------------|-----------|--------------------|--------------|----------------|---------------|------------|----------------------------|
| 20 | Russian | Russia | 7 | 3:30 | 182:00 | 5.9% | 5% | yes |
| 21 | Serbian | Serbia | 6 | 3:00 | 156:00 | 5.1% | 4% | yes |
| 22 | Sinhalese | Sri Lanka | 7 | 3:30 | 182:00 | 5.9% | 5% | yes |
| 23 | Somali | Somalia | 1 | 0:30 | 20:00 | 0.6% | 1% | yes |
| 24 | Spanish (Chile) | Chile | 1 | 0:30 | 26:00 | 0.8% | 1% | yes |
| 25 | Tamil | India | 1 | 0:30 | 20:00 | 0.6% | 1% | yes |
| 26 | Thai | Thailand | 7 | 3:30 | 140:00 | 4.5% | 4% | yes |
| 27 | Ukrainian | Ukraine | 2 | 1:00 | 46:00 | 1.5% | 1% | yes |
| 28 | Urdu | Pakistan | 1 | 0:30 | 26:00 | 0.8% | 1% | yes |
| Total | | | | 61:15 | 3077:00 | 100.0% | 89% | |
| 1 | English (CCTV NEWS) | China | 1 | 1:00 | 52:00 | N/A | 1% | no |
| 2 | English (DW) | Germany | 1 | 1:00 | 52:00 | N/A | 1% | no |
| 3 | English (France 24) | France | 3 | 3:00 | 156:00 | N/A | 4% | no |
| 4 | English (NHK World) | France | 1 | 1:00 | 52:00 | N/A | 1% | no |
| 5 | English (RT) | Russia | 1 | 1:00 | 52:00 | N/A | 1% | no |
| 6 | English (France 24) | Africa | 1 | 0:30 | 26:00 | N/A | 1% | yes |
| Total English | | | | 7:30 | 390:00 | N/A | 11% | |
| Total | | | | 68:45 | 3467:00 | | | 100% |

Sources

| Country | Language | Origin | Broadcaster | Signal |
|--------------------|------------|-----------|-------------|--|
| Africa | English | Paris | F24 | France Médias Monde |
| Armenia | Armenian | Yerevan | H1 | Public Television Company of Armenia |
| Bangladesh | Bangla | Dhaka | Channel-i | Impress Telefilm Ltd |
| Bosnia Herzegovina | Bosnian | Sarajevo | BHT1 | Radio-Televizija Bosne i Hercegovine |
| Chile | Spanish | Santiago | TVN | Televisión Nacional de Chile |
| China | Mandarin | Beijing | CCTV 4 | China Central Television |
| China | English | Beijing | CGTN | China Global Television Network |
| Croatia | Croatian | Zagreb | HRT | Hrvatska radiotelevizija |
| Cyprus | Greek | Nicosia | CyBC | TV Plus & Cyprus Broadcasting Corporation |
| France | French | Paris | FT2 | France Télévisions SA |
| France | English | Paris | F24 | France Médias Monde |
| Germany | German | Berlin | DW | Deutsche Welle |
| Germany | English | Berlin | DW | Deutsche Welle |
| Greece | Greek | Athens | ERT | New Hellenic Broadcasting Corporation |
| Hong Kong | Cantonese | Kowloon | TVB | Television Broadcasts Limited |
| Hungary | Hungarian | Budapest | DTV | Duna Televízió |
| India | Hindi | New Delhi | NDTV | New Delhi Television Limited |
| India | Tamil | Chennai | Polimer TV | New Generation Media Corp Private Ltd (PT) |
| India | Punjabi | New Delhi | PTC News | G-Next Media Pvt Ltd |
| Indonesia | Indonesian | Jakarta | TVRI | Televisi Republik Indonesia |
| Italy | Italian | Rome | RAI | RAI International / Raitalia |
| Japan | Japanese | Tokyo | NHK Premium | Nippon Hōsō Kyōkai |
| Japan | English | Tokyo | NHK World | Nippon Hōsō Kyōkai |
| Korea | Korean | Seoul | YTN | Yonhap Television News |
| Macedonia | Macedonian | Skopje | MRT | Makedonska radio-televizija |

Appendix 8 (continued)

WorldWatch: Languages broadcast and source broadcasters (continued)

| Country | Language | Origin | Broadcaster | Signal |
|-------------|------------|----------------------|--------------|--|
| Malta | Maltese | G'mangia | PBS | Public Broadcasting Service of Malta |
| Middle East | Arabic | Paris | F24 | France Médias Monde |
| Nepal | Nepali | Kathmandu | NTV | Nepal Television |
| Netherlands | Dutch | Hilversum | NOS | Nederlandse Omroep Stichting |
| Pakistan | Urdu | Islamabad | PTV | Pakistan Television Corporation |
| Philippines | Filipino | Manila | ABS-CBN | Alto Broadcasting System - Chronicle Broadcasting Network |
| Poland | Polish | Warsaw | Polsat | Telewizja Polsat S.A. |
| Portugal | Portuguese | Lisbon | RTP | Rádio e Televisão de Portugal, S.A. |
| Qatar | English | Doha | ALJ | Al Jazeera Satellite Network |
| Romania | Romanian | Bucharest | TVRi | Romanian Television |
| Russia | Russian | Moscow | NTV | Телекомпания HTB |
| Russia | English | Moscow | RT | Russia Today |
| Serbia | Serbian | Belgrade | RTS | Radio-televizija Srbije |
| Somalia | Somali | Mogadishu/ London | Universal TV | Universal Television Network |
| Spain | Spanish | Madrid | RTVE | Radiotelevisión Española |
| Sri Lanka | Sinhalese | Colombo | SLRC | Sri Lanka Rupavahini Corporation |
| Thailand | Thai | Bangkok | Thai PBS | Thai Public Broadcasting Service |
| Turkey | Turkish | Ankara | TRT | Türkiye Radyo Televizyon Kurumu |
| UAE | Arabic | Dubai | DTV | Dubai Television |
| UK | English | London | BBC | British Broadcasting Corporation |
| Ukraine | Ukrainian | Kyiv | NTCU | National Television Company of Ukraine |
| USA | English | Washington DC | PBS | Public Broadcasting Service |

Appendix 9

SBS Television: Languages and dialects subtitled

| SBS | Tibetan |
|----------------------|----------------------------|
| Akan | Tok Pisin |
| Albanian | Tongan |
| Amharic | Torres Strait Creole |
| Arabic | Walmajarri |
| Arabic (Algerian) | Warlpiri |
| Arabic (Moroccan) | Warumungu |
| Basque | Yan-Nhangu |
| Bosnian | Yawuru |
| Bulgarian | Yolngu Matha |
| Burmese | Zulu |
| Cantonese | FOOD NETWORK |
| Catalan | Albanian |
| Chinese | Burmese |
| Croatian | French |
| Czech | Hindi |
| Danish | Japanese |
| Dari | Mandarin |
| Dinka | Sinhalese |
| Dutch | Spanish |
| Estonian | Swedish |
| Faroese | Thai |
| Farsi | Turkish |
| Filipino | Vietnamese |
| Finnish | Arabic (Sudanese) |
| Flemish | Arernte |
| French | Bardi |
| French Canadian | Chol |
| Gaelic | Cree |
| Georgian | Bosnian |
| German | Creole (English) |
| Greek | Dari |
| Hazaragi | Djambarrpuyngu |
| Hebrew | Dhuwal |
| Hindi | Dutch |
| Hungarian | Farsi |
| Icelandic | Finnish |
| Indonesian | French |
| Irish | French Canadian |
| Italian | Fur |
| Japanese | Gaelic |
| Khmer | German |
| Korean | Greek |
| Kurdish | Gunwinggu |
| Kusasi | Gupapuyngu |
| Lao | Hawaiian |
| Latin | Hindi |
| Lingala | Indonesian |
| Mandarin | Indonesian |
| Nepali | Inuktut (Eastern Canadian) |
| Norwegian | Inuktut (Western Canadian) |
| Nuer | Kala Lagaw Ya |
| Pashto | Kalaallisut |
| Polish | Kogi |
| Portuguese | Korean |
| Punjabi | Kukatja |
| Romanian | Malay |
| Russian | Mandarin |
| Sanskrit | Maori |
| Seediq | Marta Wangka |
| Sepedi | Maya |
| Serbian | Miriung |
| Slovene | Mohawk |
| Somali | Navaho |
| Spanish | Ngarluma |
| Tetum | Ojibwa |
| Swahili | Palawa Kani |
| Swedish | Pijin |
| Thai | Pitjantjatjara |
| Tibetan | Portuguese |
| Tongan | Quechua |
| Torres Strait Creole | Romanian |
| Walmajarri | Russian |
| Warlpiri | Serbian |
| Warumungu | Slovak |
| Yan-Nhangu | Somali |
| Yawuru | Spanish |
| Yolngu Matha | Swahili |
| Zulu | Swedish |

Appendix 10

SBS Television: Audience share, reach and demographics

SBS Network (SBS, SBS 2 / VICELAND, Food Network and NITV), People 16+, Metro FTA Share

| Financial Year | Share | Major Events |
|----------------|-------|---|
| 2013-14 | 5.7% | World Cup 2014 |
| 2014-15 | 6.1% | World Cup 2014 / Struggle Street / First Contact |
| 2015-16 | 7.2% | Food Network measurement started 29 Nov 2015 |
| 2016-17 | 7.5% | SBS 2 became SBS VICELAND 15 Nov 2016 / Filthy Rich and Homeless / First Contact S2 |
| 2017-18 | 8.1% | World Cup 2018 / The Handmaid's Tale / The Ghan |

Source: OzTAM 5 City Metro FTA Database, SBS Network 01/07/2013-30/06/2018, Sun-Sat 1800-2400, Metro FTA Share, Consolidated 7 until 26/12/2015, Consolidated 28/12/2015-30/06/2018, People 16+.

SBS Network (SBS, SBS 2 / VICELAND, SBS Food Network and NITV), Total Individuals, Metro FTA Share

| Financial Year | Share | Major Events |
|----------------|-------|---|
| 2013-14 | 5.4% | World Cup 2014 |
| 2014-15 | 5.8% | World Cup 2014 / Struggle Street / First Contact |
| 2015-16 | 6.8% | Food Network measurement started 29 Nov 2015 |
| 2016-17 | 7.1% | SBS 2 became SBS VICELAND 15 Nov 2016 / Filthy Rich and Homeless / First Contact S2 |
| 2017-18 | 7.7% | World Cup 2018 / The Handmaid's Tale / The Ghan |

Source: OzTAM 5 City Metro FTA Database, SBS Network 01/07/2013-30/06/2018, Sun-Sat 1800-2400, Metro FTA Share, Consolidated 7 until 26/12/2015, Consolidated 28/12/2015-30/06/2018, Total Individuals.

SBS Network (SBS, SBS 2 / VICELAND, SBS Food Network and NITV), Total Individuals, Metro and Regional Average Weekly Cumulative Reach

| Financial Year | 5 Capital Cities 000s | Aggregated Regional 000s |
|----------------|--------------------------|-----------------------------|
| 2013-14 | 5,146 | 2,293 |
| 2014-15 | 5,345 | 2,246 |
| 2015-16 | 5,646 | 2,368 |
| 2016-17 | 5,118 | 2,120 |
| 2017-18 | 5,596 | 2,327 |

Source: OzTAM 5 City Metro + RegTAM Regional Aggregated Markets (inc WA), SBS Network 01/07/2013-30/06/2017, Sun-Sat 0200-0200, 5 minute minimum consecutive Reach, Consolidated 7 until 26/12/2015, Consolidated 28/12/2015-30/06/2018, Total Individuals.

SBS Network (SBS, SBS 2 / VICELAND, SBS Food Network and NITV), Total Individuals, Average Weekly Cumulative Reach By Market

| | 2013-14 000s | 2014-15 000s | 2015-16 000s | 2016-17 000s | 2017-18 000s |
|----------------------------------|-----------------|-----------------|-----------------|-----------------|-----------------|
| 5 Capital Cities | | | | | |
| Sydney | 1,569 | 1,557 | 1,565 | 1,430 | 1,620 |
| Melbourne | 1,601 | 1,648 | 1,781 | 1,646 | 1,739 |
| Brisbane | 894 | 962 | 1,008 | 929 | 973 |
| Adelaide | 489 | 513 | 561 | 498 | 563 |
| Perth | 593 | 665 | 733 | 615 | 701 |
| 5 City Metro Total | 5,146 | 5,345 | 5,646 | 5,118 | 5,596 |
| Aggregated Regional Areas | | | | | |
| Queensland | 474 | 444 | 482 | 445 | 476 |
| Northern NSW | 530 | 517 | 535 | 475 | 517 |
| Southern NSW | 494 | 490 | 528 | 471 | 538 |
| Victoria | 433 | 425 | 439 | 388 | 432 |
| Western Australia | 165 | 185 | 192 | 176 | 179 |
| Tasmania | 198 | 185 | 192 | 164 | 186 |
| Aggregated Regional Total | 2,293 | 2,246 | 2,368 | 2,120 | 2,327 |

Source: OzTAM 5 City Metro + RegTAM Regional Aggregated Markets (inc WA), SBS Network 01/07/2013-30/06/2017, Sun-Sat 0200-0200, 5 minute minimum consecutive Reach, Consolidated 7 until 26/12/2015, Consolidated 28/12/2015-30/06/2018, Total Individuals.

SBS Network (SBS + SBS2 / VICELAND + SBS Food Network + NITV) Average Weekly Cumulative Reach By Demographic

| | 2013-14 000s | 2014-15 000s | 2015-16 000s | 2016-17 000s | 2017-18 000s |
|--|-----------------|-----------------|-----------------|-----------------|-----------------|
| 5 Capital Cities | | | | | |
| Total Individuals | 5,146 | 5,345 | 5,646 | 5,118 | 5,596 |
| People 0-17 | 561 | 527 | 538 | 463 | 515 |
| Men 18-39 | 672 | 685 | 652 | 517 | 590 |
| Men 40-54 | 699 | 723 | 761 | 626 | 699 |
| Men 55+ | 995 | 1,071 | 1,149 | 1,120 | 1,205 |
| Men 18+ | 2,364 | 2,478 | 2,562 | 2,265 | 2,494 |
| Women 18-39 | 627 | 635 | 680 | 610 | 631 |
| Women 40-54 | 615 | 657 | 688 | 604 | 675 |
| Women 55+ | 979 | 1,049 | 1,179 | 1,176 | 1,281 |
| Women 18+ | 2,221 | 2,340 | 2,547 | 2,390 | 2,587 |
| Aggregated Regional¹ | | | | | |
| Total Individuals | 2,293 | 2,246 | 2,368 | 2,120 | 2,327 |
| People 0-17 | 231 | 226 | 233 | 194 | 219 |
| Men 18-39 | 237 | 218 | 206 | 160 | 178 |
| Men 40-54 | 308 | 309 | 317 | 254 | 288 |
| Men 55+ | 513 | 520 | 553 | 520 | 582 |
| Men 18+ | 1,058 | 1,047 | 1,076 | 935 | 1,048 |
| Women 18-39 | 229 | 207 | 232 | 217 | 213 |
| Women 40-54 | 271 | 269 | 281 | 229 | 271 |
| Women 55+ | 506 | 499 | 546 | 546 | 576 |
| Women 18+ | 1,005 | 974 | 1,059 | 992 | 1,060 |

Source: OzTAM 5 City Metro and RegTAM Aggregated Regional Markets (inc WA); SBS Network 01/07/2013-30/06/2018; Total Individuals (including guests) and various demos; Average Weekly Cumulative Reach (5 mins Consecutive). Sun-Sat 0200-0200. Consolidated 7 until 26/12/2015, Consolidated 28/12/2015-30/06/2018.

Appendix 11

SBS Digital Television: Areas served¹

| Area Served | Frequency (MHz) | Area Served | Frequency (MHz) | Area Served | Frequency (MHz) | Area Served | Frequency (MHz) | Area Served | Frequency (MHz) | Area Served | Frequency (MHz) |
|------------------------------|-----------------|------------------------------|-----------------|--------------------------|-----------------|-------------------------------|-----------------|----------------------------------|-----------------|-------------------------------|-----------------|
| Australian Capital Territory | | Dungog | 627.5 | Nowra North | 655.5 | Darwin | 536.625 | Collinsville | 571.5 | Mission Beach | 662.5 |
| Canberra | 184.5 | Eastgrove* | 529.5 | Nyngan | 613.5 | Darwin City | 613.5 | Cooktown | 571.5 | Mitchell | 592.5 |
| Conder* | 578.5 | Eden | 655.5 | Oberon* | 648.5 | Jabiru | 529.5 | Cooloola Cove* | 571.5 | Monto | 648.5 |
| Tuggeranong | 648.5 | Elizabeth Beach* | 683.5 | Ocean Shores | 655.5 | Katherine | 177.5 | Coolumb Beach (Columb Beach HP)+ | 184.5 | Moonford+ | 655.5 |
| Weston Creek/Woden | 648.5 | Eugowra* | 648.5 | Parkes (Spicer Park CP)+ | 690.5 | Nhulunbuy | 177.5 | Tennant Creek | 219.5 | Moore Park (Moore Park HP)+ | 564.5 |
| New South Wales | | Forster* | 613.5 | Peak Hill* | 690.5 | Tindal++ | 669.5 | Cow Bay+ | 655.5 | Moranbah | 683.625 |
| Adelong | 571.5 | Glen Innes | 613.5 | Picton** | 557.5 | Yulara+ | 662.5 | Cunnamulla | 571.5 | Moranbah Town | 571.5 |
| Albury North | 536.5 | Gloucester | 550.5 | Port Stephens | 550.5 | Queensland | | Currrumbin | 676.5 | Morven+ | 662.5 |
| Anna Bay* | 683.5 | Gosford | 613.5 | Portland/Wallerawang | 613.5 | Agnes Water* | 683.5 | Daintree Village+ | 613.5 | Mossman | 529.5 |
| Armidale | 571.5 | Goulburn | 613.5 | Richmond/Tweed | 564.5 | Airlie Beach | 571.5 | Darling Downs | 564.5 | Mossman South+ | 571.5 |
| Armidale North* | 226.5 | Grafton/Kempsey | 606.5 | Smiths Lake* | 613.5 | Airlie Cove (Resort)+ | 536.5 | Dimbulah | 613.5 | Mount Alford** | 683.5 |
| Ashford | 613.5 | Grenfell* | 529.5 | Stanwell Park | 676.5 | Alpha+ | 655.5 | Dysart | 613.5 | Mount Isa | 205.5 |
| Balranald | 634.5 | Gundagai* | 613.5 | Stroud* | 627.5 | Anakie+ | 613.5 | Eidsvold+ | 655.5 | Mount Morgan* | 683.5 |
| Batemans Bay/Moruya | 613.5 | Gunning* | 613.5 | SW Slopes/E Riverina | 669.5 | Aramac+ | 662.5 | Elliott Heads (Holiday Park)+ | 564.5 | Moura* | 655.5 |
| Bathurst | 191.5 | Harden* | 613.5 | Sydney | 184.5 | Atherton | 655.5 | Emerald | 226.5 | Mudjimba (Mudjimba Beach HP)+ | 578.5 |
| Batlow | 613.5 | Hay | 613.5 | Sydney North West** | 557.5 | Augathella+ | 655.5 | Emu Park (Bell Caravan Park)+ | 655.5 | Mundubbera* | 648.5 |
| Bega | 557.5 | Hillston* | 613.5 | Sydney South West** | 613.5 | Ayr | 613.5 | Eromanga+ | 655.5 | Murgon | 648.5 |
| Belmont North* | 550.5 | Holbrook (Motor Village)+ | 529.5 | Talbingo | 613.5 | Babinda | 662.5 | Esk | 571.5 | Murwillumbah | 564.5 |
| Bermagui* | 613.5 | Illawarra | 606.5 | Tamworth | 613.5 | Bancroft+ | 564.5 | Eulo+ | 655.5 | Muttaburra+ | 655.5 |
| Boambee/Sawtell* | 683.5 | Inverell | 613.5 | Taralga+ | 550.5 | Barcaldine | 641.5 | Flametree/Jubilee Pocket* | 571.5 | Nambour | 613.5 |
| Bombala | 655.5 | Jerilderie | 613.5 | Tenterfield | 655.5 | Bedourie+ | 655.5 | Gladstone East | 543.5 | Nanango* | 683.5 |
| Bonalbo | 613.5 | Jindabyne | 613.5 | Thredbo | 543.5 | Bell | 648.5 | Gladstone West | 655.5 | Nebo | 606.5 |
| Bouddi | 613.5 | Junee* | 571.5 | Tumbarumba | 613.5 | Birdsville+ | 655.5 | Glenden+ | 641.5 | Noosa/Tewantin | 613.5 |
| Bourke Town | 655.5 | Kandos | 683.5 | Tumbarumba Town+ | 529.5 | Blackall | 571.5 | Gold Coast | 613.5 | Noosaville (Noosa River HP)+ | 578.5 |
| Bowning+ | 613.5 | Khancoban | 683.5 | Tumut | 613.5 | Blackwater | 655.5 | Gold Coast Southern Hinterland | 676.5 | Normanton+ | 662.5 |
| Bowral/Mittagong | 676.5 | Kings Cross | 557.5 | Ulladulla | 550.5 | Boonah | 613.5 | Goldsborough Valley* | 578.5 | Peregian Beach* | 564.5 |
| Braidwood | 655.5 | Kotara | 599.5 | Upper Hunter | 655.5 | Bowen Town | 571.5 | Boyne Island | 613.5 | Point Arkwright* | 564.5 |
| Brewarrina | 648.5 | Kyogle | 648.5 | Upper Namoi | 529.5 | Brisbane | 184.5 | Brisbane | 648.5 | Port Douglas | 655.5 |
| Broken Hill | 226.5 | Laurieton | 613.5 | Uralla* | 655.5 | Brisbane North West** | 648.5 | Brisbane North West** | 564.5 | Proserpine | 613.5 |
| Bulahdelah* | 676.5 | Lightning Ridge | 690.5 | Vacy | 543.5 | Burketown+ | 655.5 | Brisbane South East** | 564.5 | Quilpie+ | 655.5 |
| Bungendore* | 655.5 | Lithgow | 529.5 | Wagga Wagga | 613.5 | Burnett Heads (Holiday Park)+ | 564.5 | Burnett Heads (Holiday Park)+ | 564.5 | Rainbow Beach* | 571.5 |
| Byron Bay* | 620.5 | Lithgow East | 655.5 | Walcha | 613.5 | Cairns | 184.5 | Herberton | 571.5 | Rathdowney** | 564.5 |
| Captains Flat | 613.5 | Maclean/Ashby* | 655.5 | Walgett | 627.5 | Cairns East | 648.5 | Hervey Bay | 648.5 | Ravenshoe | 613.5 |
| Central Tablelands | 606.5 | Manly/Mosman | 557.5 | Walwa/Jingellic | 683.5 | Cairns North | 571.5 | Hughenden | 571.5 | Redlynch | 669.5 |
| Central Western Slopes | 184.5 | Manning River | 177.5 | Warialda* | 683.5 | Carungra** | 564.5 | Jericho+ | 662.5 | Richmond+ | 655.5 |
| Cobar | 219.625 | Medowie* | 627.5 | Warners Bay* | 550.5 | Capella | 529.5 | Jundah+ | 662.5 | Rockhampton | 592.5 |
| Coffs Harbour | 620.5 | Meredewether | 599.5 | Wellington* | 690.5 | Cardwell | 662.5 | Karumba+ | 655.5 | Rockhampton East | 613.5 |
| Coffs Harbour North* | 529.5 | Merimbula* | 606.5 | West Wyalong* | 613.5 | Carmila+ | 655.5 | Kooralbyn** | 564.5 | Roma | 184.5 |
| Condobolin | 613.5 | Merriwa | 613.5 | Wilcannia | 571.5 | Charleville | 226.5 | Longreach | 219.5 | Sapphire/Rubyvale+ | 655.5 |
| Coolah | 655.5 | Mount Kembla* | 683.5 | Wollongong | 641.5 | Charters Towers | 613.5 | Mackay | 536.5 | Sarina Beaches* | 648.5 |
| Cooma Town | 613.5 | Mudgee | 613.5 | Woolgoolga* | 690.5 | Clairview+ | 655.5 | Mareeba | 613.5 | Shute Harbour | 655.5 |
| Cooma/Monaro | 529.5 | Mudgee Town* | 690.5 | Woronora** | 613.5 | Clemont | 571.5 | Maroochydore (Holiday Park)+ | 184.5 | Southern Downs | 606.5 |
| Cootamundra* | 613.5 | Murrumbidgee Irrigation Area | 564.5 | Wyong | 613.5 | Cloncurry | 571.5 | Maroon+ | 655.5 | Speewah+ | 655.5 |
| Cowra | 648.5 | Murrurundi | 571.5 | Yass+ | 550.5 | Miara (Miara HP)+ | 564.5 | Middlemount | 571.5 | Springsure | 613.5 |
| Crookwell* | 550.5 | Narooma | 655.5 | Young | 613.5 | Miles | 613.5 | St George | 212.5 | St Lawrence+ | 613.5 |
| Dalmeny* | 655.5 | Narrandera* | 571.5 | Alice Springs | 177.5 | | | St Lawrence+ | | | |
| Deniliquin | 613.5 | Newcastle | 599.5 | Batchelor | 613.5 | | | | | | |

Appendix 11 (continued)

SBS Digital Television: Areas served¹ continued)

| Area Served | Frequency (MHz) | Area Served | Frequency (MHz) | Area Served | Frequency (MHz) | Area Served | Frequency (MHz) | Area Served | Frequency (MHz) | Area Served | Frequency (MHz) |
|------------------------|-----------------|---------------------------|-----------------|--------------------------|-----------------|---------------------------|-----------------|--|-----------------|-----------------------------|-----------------|
| Stonehenge+ | 655.5 | Maitland** | 683.5 | Orford | 613.5 | Hopetoun (Vic) | 550.5 | Western Australia | 550.5 | Mullewa | 662.5 |
| Stuart | 690.5 | Mannum** | 620.5 | Penguin | 606.5 | Horsham | 613.5 | Albany | 620.625 | Nannup | 529.5 |
| Sunshine Coast North | 683.5 | Morgan* | 620.5 | Queenstown/Zeehan | 655.5 | Howqua* | 578.5 | Augusta | 662.5 | Narrogin | 669.5 |
| Sunshine Coast South | 578.5 | Myponga** | 620.5 | Rosebery | 529.5 | Inverloch* | 683.5 | Bayu-Undan+ | 613.5 | Newman | 219.5 |
| Tambo+ | 571.5 | Naracoorte | 620.5 | Smithton | 592.5 | Jeeralang/Yinnar South* | 690.5 | Blackstone (WA)+ | 655.5 | Norseman | 662.5 |
| Tara | 613.5 | Normanville** | 606.5 | St Helens | 529.5 | Kiewa | 613.5 | Bridgetown | 634.5 | Northam | 669.5 |
| Texas | 648.5 | Orroroo* | 662.5 | St Marys | 690.5 | Koondrook/Barham* | 655.5 | Broome | 205.625 | Northampton | 662.5 |
| Thursday Island | 571.5 | Pinnaroo | 578.5 | Strahan | 613.5 | Lakes Entrance | 655.5 | Bruce Rock | 669.5 | Onslow+ | 620.5 |
| Tieri | 606.5 | Port Lincoln | 683.5 | Swansea | 655.5 | Latrobe Valley | 543.5 | Bunbury | 571.5 | Pannawonica | 212.5 |
| Tin Can Bay* | 571.5 | QUAM | 655.5 | Tarooma | 627.625 | Lorne* | 571.5 | Carnamah | 662.5 | Paraburdoo | 226.5 |
| Toowoomba | 655.5 | Renmark/Loxton | 529.5 | Ulverstone | 606.5 | Mallacoota | 655.5 | Carnarvon | 219.625 | Pemberton | 529.5 |
| Toowoomba East* | 613.5 | Roxby Downs | 571.5 | Waratah | 606.5 | Mansfield | 655.5 | Central Agricultural | 634.5 | Perth | 184.5 |
| Toowoomba South* | 613.5 | South East | 529.5 | Wynyard | 536.5 | Marysville | 571.5 | Cervantes+ | 669.5 | Perth City** | 683.5 |
| Townsville | 592.5 | Spencer Gulf North | 620.5 | Victoria | | Melbourne | 184.5 | Coolgardie+ | 613.5 | Perth Coastal** | 683.5 |
| Townsville North | 690.5 | Strathalbyn** | 620.5 | Alexandra | 655.5 | Melbourne Inner Suburbs** | 613.5 | Dampier | 543.5 | Port Hedland | 177.5 |
| Tully | 648.5 | Streaky Bay (Islands CP)+ | 620.5 | Alexandra Environs | 627.5 | Mildura/Sunraysia | 191.5 | Denham+ | 571.5 | Roebourne | 191.5 |
| Warwick | 648.5 | Swan Reach** | 571.5 | Anglesea/Aireys Inlet** | 529.5 | Monbulk** | 683.5 | Derby (WA) | 184.5 | Roleystone | 613.5 |
| Weipa | 571.5 | Tumby Bay | 529.5 | Apollo Bay* | 571.5 | Mt Cowley IBL* | 676.5 | Dongara+ | 564.5 | Southern Agricultural | 212.5 |
| Wide Bay | 177.5 | Victor Harbor | 571.5 | Bairnsdale | 571.5 | Murray Valley | 655.5 | Esperance | 198.5 | Southern Cross Town | 529.5 |
| Willows+ | 655.5 | Waikerie | 655.5 | Ballarat | 571.5 | Myrtleford | 655.5 | Exmouth | 198.625 | Tom Price | 219.5 |
| Windorah+ | 655.5 | Woomera++ | 578.5 | Ballarat East* | 613.5 | Newborough* | 613.5 | Fitzroy Crossing | 613.5 | Toodyay | 655.5 |
| Winton | 571.5 | Yankalilla** | 620.5 | Bendigo | 529.5 | Nhill | 655.5 | Geraldton | 627.5 | Two Rocks** | 529.5 |
| Wonga Beach* | 571.5 | Tasmania | | Birchip* | 613.5 | Orbost | 627.5 | Halls Creek | 205.5 | Wagin | 529.5 |
| Wyandra+ | 655.5 | Acton Road | 578.5 | Bonnie Doon | 536.5 | Ouyen* | 648.5 | Jurien Bay+ | 599.5 | Warburton (WA)+ | 655.5 |
| Yarraman* | 606.5 | Barrington Valley | 655.5 | Boolarra* | 690.5 | Portland | 613.5 | Kalbarri | 212.5 | Wongan Hills+ | 655.5 |
| Yeppoon | 613.5 | Bicheno | 578.5 | Bright | 529.5 | Robinvale* | 571.5 | Kalgoorlie | 184.625 | Wyndham | 219.5 |
| Yowah+ | 662.5 | Binalong Bay | 599.5 | Broadford+ | 655.5 | Rosebud | 613.5 | Kambalda | 620.5 | External Territories | |
| South Australia | | Burnie | 655.5 | Bruthen | 655.5 | Safety Beach | 613.5 | Karratha | 641.5 | Christmas Island | |
| Adelaide | 184.5 | Currie+ | 571.5 | Cann River | 655.5 | Selby | 571.5 | Katanning | 641.5 | Drumsite++ | 184.5 |
| Adelaide Foothills | 571.5 | Cygnets | 620.5 | Casterton | 648.5 | Seymour | 613.5 | Kojonup | 669.5 | Christmas Island Phosphate | |
| Angaston** | 571.5 | Derby (Tas) | 655.5 | Charlton* | 613.5 | South Yarra | 613.5 | Koorda+ | 655.5 | Hill++ | 578.5 |
| Bordertown | 620.5 | Dover | 655.5 | Churchill | 690.5 | Tanybryn IBL* | 683.5 | Kununurra | 212.625 | Christmas Island Rocky | |
| Burra | 571.5 | Dover South | 613.5 | Cobden | 613.5 | Tawonga South | 529.5 | Kununurra East | 620.5 | Point++ | 620.5 |
| Cape Jervis** | 620.5 | East Devonport | 606.5 | Cohuna* | 613.5 | Terang* | 571.5 | Lancelin** | 613.5 | Cocos Islands Home | |
| Caralue Bluff | 655.5 | Forth* | 641.5 | Colac | 676.5 | Timboon* | 529.5 | Island++ | 627.5 | Island++ | 627.5 |
| Carrickalinga** | 683.5 | Geeveston | 571.5 | Corryong | 578.5 | Trafalgar/Yarragon* | 613.5 | Cocos Islands West | 184.5 | Island++ | 184.5 |
| Ceduna/Smoky Bay | 613.5 | Hillwood | 655.5 | Eildon | 592.5 | Underbool* | 571.5 | Key | | | |
| Clare | 655.5 | Hobart | 177.5 | Eildon Town | 627.5 | Upper Murray | 184.5 | * Regional Broadcast Australia (RBA) owned transmission site | | | |
| Coffin Bay | 648.5 | Hobart NE Suburbs | 655.5 | Falls Creek+ | 613.5 | Upwey | 571.5 | ** TX Australia (TXA) owned transmission site | | | |
| Coober Pedy | 571.5 | King Island | 690.5 | Ferntree Gully | 613.5 | Warburton (Vic) | 571.5 | + Self-help retransmission site | | | |
| Cowell | 606.5 | Launceston | 571.5 | Foster | 613.5 | Warracknabeal* | 550.5 | ++ Government owned retransmission site | | | |
| Craigmore/Hillbank | 571.625 | Lileah | 219.5 | Geelong** | 683.5 | Warrnambool | 662.5 | | | | |
| Eudunda** | 571.5 | Lilydale | 655.5 | Genoa | 578.5 | Menzies+ | 620.5 | | | | |
| Gumeracha** | 683.5 | Maydena | 634.5 | Goulburn Valley | 585.5 | Merredin | 669.5 | | | | |
| Keith | 578.5 | Meander | 662.5 | Halls Gap | 655.5 | Western Victoria | 184.5 | | | | |
| Kingston SE/Robe | 578.5 | NE Tasmania | 641.5 | Halls Gap (Lakeside TP)+ | 536.5 | Wingenew | 662.5 | | | | |
| Lameroo | 620.5 | Neika/Leslie Vale* | 683.5 | Harrietville+ | 655.5 | Wycheeproof* | 613.5 | | | | |
| Lyndoch** | 571.5 | New Norfolk | 571.5 | Healesville** | 571.5 | Moora | 606.5 | | | | |
| | | | | | | Yea | 592.5 | | | Mount Magnet | 205.5 |

Notes
 1. Digital TV services as at 3 May 2018.

Source
 Retransmission data is sourced from the ACMA database of Broadcast Transmitter Licences.

Appendix 12

SBS Analogue Radio: Areas served¹

| Area Served | Frequency (MHz)** |
|------------------------------|-------------------|
| Australian Capital Territory | |
| Canberra | 105.5 |
| Canberra | 1440AM |
| New South Wales | |
| Batlow* | 92.5 |
| Boggabilla* | 107.9 |
| Brewarrina* | 89.7 |
| Cobar* | 105.3 |
| Coolamon* | 103.1 |
| Cooma (town)* | 106.5 |
| Coonabarabran* | 92.5 |
| Cootamundra* | 102.9 |
| Corowa* | 90.9 |
| Cowra* | 95.9 |
| Culcairn* | 91.1 |
| Dubbo (City)* | 100.5 |
| Gilgandra* | 103.7 |
| Glen Innes* | 89.1 |
| Griffith* | 92.7 |
| Gulgong* | 104.7 |
| Gundagai* | 95.1 |
| Holbrook* | 93.7 |
| Ivanhoe* | 102.9 |
| Jerilderie* | 91.7 |
| Junee* | 98.7 |
| Lightning Ridge* | 94.5 |
| Lismore* | 98.9 |
| Long Flat* | 107.9 |
| Menindee* | 105.7 |
| Merriwa* | 104.3 |
| Moama* | 99.7 |
| Mudgee Town* | 89.9 |
| Murrurundi* | 100.1 |
| Muswellbrook* | 107.7 |
| Narrandera* | 93.5 |
| Newcastle | 1413AM |
| Nimbin* | 106.3 |
| Oberon* | 107.1 |
| Orange* | 100.5 |
| Parkes* | 101.3 |
| Peak Hill* | 100.9 |
| Port Macquarie* | 107.7 |
| Quirindi* | 96.3 |
| Sydney | 97.7 |
| Sydney | 1107AM |
| Tamworth* | 97.1 |
| Tumbarumba* | 100.5 |
| Tumut* | 94.7 |

| Area Served | Frequency (MHz)** |
|-----------------------|-------------------|
| Wagga Wagga* | 103.5 |
| Walcha* | 107.7 |
| Walgett* | 98.7 |
| White Cliffs* | 105.1 |
| Wilcannia* | 106.3 |
| Wollongong | 1035AM |
| Wollongong | 1485AM |
| Wyalong* | 96.1 |
| Young* | 98.7 |
| Northern Territory | |
| Darwin | 100.9 |
| Nhulunbuy* | 99.7 |
| Queensland | |
| Airlie Beach* | 89.1 |
| Alpha* | 102.3 |
| Aramac* | 99.7 |
| Bedourie* | 102.9 |
| Birdsville* | 104.5 |
| Bollon* | 96.3 |
| Boonah* | 91.1 |
| Boulia* | 101.3 |
| Brisbane | 93.3 |
| Burketown* | 99.5 |
| Cairns (Mt Yarrabah)* | 90.5 |
| Canungra* | 104.9 |
| Carmila* | 89.7 |
| Charleville* | 98.5 |
| Clermont* | 103.7 |
| Cloncurry* | 106.1 |
| Cow Bay* | 99.1 |
| Cunnamulla* | 104.5 |
| Daintree* | 90.5 |
| Dajarra* | 96.5 |
| Dingo Beach* | 94.5 |
| Dirranbandi* | 95.3 |
| Eidsvold* | 104.3 |
| Emerald* | 93.1 |
| Eromanga* | 89.3 |
| Eulo* | 104.9 |
| Glenden* | 94.1 |
| Hughenden* | 104.3 |
| Hungerford* | 104.5 |
| Injune* | 102.7 |
| Jericho* | 101.7 |
| Kooralbyn* | 104.9 |
| Longreach* | 101.3 |
| Meandarra* | 97.9 |
| Monto* | 107.3 |

| Area Served | Frequency (MHz)** |
|------------------------|-------------------|
| Moonford* | 90.7 |
| Moranbah* | 92.9 |
| Mossman* | 95.1 |
| Muttaburra* | 100.5 |
| Nebo* | 94.7 |
| Normanton* | 96.9 |
| Port Douglas* | 105.5 |
| Proserpine* | 90.3 |
| Quilpie* | 98.1 |
| Rathdowney* | 104.1 |
| Richmond* | 106.1 |
| Sapphire* | 103.5 |
| Shute Harbour* | 106.9 |
| Springsure* | 99.3 |
| St Lawrence* | 97.3 |
| Tambo* | 103.5 |
| Tara* | 90.3 |
| Taroom* | 97.3 |
| Thallon* | 92.5 |
| Thargomindah* | 102.9 |
| Theodore* | 102.7 |
| Willows* | 99.7 |
| Wondai* | 98.9 |
| Wyandra* | 92.3 |
| Yowah* | 102.5 |
| South Australia | |
| Adelaide | 106.3 |
| Adelaide Foothills | 95.1 |
| Angaston* | 92.3 |
| Coober Pedy* | 93.3 |
| Roxby Downs* | 92.3 |
| Woomera* | 104.9 |
| Wudinna Town* | 100.5 |
| Tasmania | |
| Hobart | 105.7 |
| Queenstown* | 93.7 |
| Rosebery* | 101.5 |
| Strahan* | 94.7 |
| Victoria | |
| Ballarat (Warrenheip)* | 95.9 |
| Benalla* | 92.9 |
| Maryborough (Vic)* | 104.5 |
| Melbourne | 93.1 |
| Melbourne | 1224AM |
| Mildura* | 98.7 |
| Morwell* | 90.9 |
| Myrtleford* | 97.3 |
| Wodonga* | 89.5 |

| Area Served | Frequency (MHz)** |
|---------------------|-------------------|
| Western Australia | |
| Bridgetown* | 97.3 |
| Broome* | 91.7 |
| Coolgardie* | 92.3 |
| Coorow* | 107.1 |
| Denham* | 100.5 |
| Denmark* | 106.9 |
| Exmouth* | 98.9 |
| Green Head* | 100.1 |
| Hopetoun (WA)* | 95.7 |
| Laverton* | 94.9 |
| Leonora* | 95.3 |
| Menzies* | 98.1 |
| Merredin* | 102.7 |
| Moora* | 103.5 |
| Morawa* | 93.5 |
| Newman Area C Mine* | 103.3 |
| Perth | 96.9 |
| Ravensthorpe* | 94.7 |
| Wandering* | 93.7 |
| Westonia* | 101.9 |
| Wongan Hills* | 106.3 |

Key

* Self-help retransmission service

** FM service unless otherwise indicated

Notes

- Analogue Radio services as at 3 May 2018.

Source

Retransmission data is sourced from the ACMA database of Broadcast Transmitter Licences.

Appendix 13

SBS Digital Radio: Areas served

| Area Served | Frequency (MHz) |
|-------------|-----------------|
| Adelaide | 206.352 |
| Brisbane | 206.352 |
| Canberra | 206.352 |
| Darwin | 206.352 |
| Hobart | 206.352 |
| Melbourne | 206.352 |
| Perth | 206.352 |
| Sydney | 206.352 |

Appendix 14

SBS Television: Advertisers

Advertisers

| | | | | | | |
|----------------------------|---------------------------------|------------------------------|---------------------------------|------------------------------|-------------------------------|--|
| Audible | Cappo Seafood | Dreamland | Flight Centre | Jag Kitchens | McDonalds | Welfare Agencies |
| 20th Century Fox | Aurees Tiles | Caravan & Camping Industry | Foamland | Jaguar | McDonalds-Qld | NSW Cancer Council |
| 3M | Australian Caravan Company | Care Super | Fonterra | Japan Tourism | ME Bank | NSW Cancer Institute N |
| 7eleven | Australian Computer Society | Carlton United Breweries | Foodland | Jarvis Cars | Meals On Wheels SA | NSW Cancer Institute Of NSW |
| 99 Bikes | Australian Health Management | Carmichael Rail | Ford | Jarvis Subaru | Medecins Sans Frontieres | NSW Dept Of Health |
| A2 Milk | Australian Marriage Equality | Carnival | Ford Dealers | Jemena Gas Works | Medex Australia | NSW Environmental Protection |
| AAMI | Australian Pensioners Insurance | Cellmid | Forest & Wood Products | Jenny Craig | Media Mix SA | Agency |
| Abbott | Australian Pork | Central Market Arcade | Australia | Jim Beam | Medibank | NSW Environmental Protection Authority |
| Abstract Entertainment | Australian Seniors Insurance | Cerbis Ceramics | Forty Winks | John Frieda | Melbourne Polytechnic | NSW Government |
| Accor | Agency | Cerebral Palsy Alliance | Foxtel | Jojoba Company Pl, The | Mellen Events | NSW Lotteries |
| ACH Group | Australian Super | Cfs Foundation | Francesco Giacobbe | Julian Burton Burns Trust | Mentally Healthy WA | NSW Tafe |
| ACMN | Avanti Plus Launceston | CGU | Fred Hollows Foundation | Kathmandu | Menulog | NSW Tafe N |
| Actegy Health | AVE | Challenger | Freedom | KFC | Mercedes Benz | NSW Transport For NSW |
| Actron Air | Babbel | Chamber Of Minerals & Energy | Frucor | KIA Motors Australia | Mercedes Benz Adelaide | NSW Transport For NSW N |
| ACTU | Bank Australia | Of Western Australia, The | Fujitsu | Kimberley James | Merial | NSW Trustee & Guardian |
| Ada's Place | Bank Of Melbourne | Cheesecake Shop, The | Garvan Institute | Kimberly Clark | Merisant | NT Dept Of Treasury & Finance |
| Adelaide Hospital Research | Bank SA | Chemist Warehouse | General Mills | King Living | Metricom Adelaide | Officeworks |
| Foundation Lottery | Bank West | Child Fund | George Weston Foods | Kleenheat Gas | Michael Cassel Group | Olympus |
| Adelaide Oval | Barbagallo | Chisholm Institute Of Tafe | GIO | Kmart | Michael Hill | Open Colleges |
| Adidas | Barilla | Choice | GO Healthy | Kmart Orion | Microsoft | Opera Australia |
| Affordable Media | Barnacle Bill South Australia | Choosi | Golden Casket | Kmart Tyre & Auto Service | Miele Australia | OPPO |
| Air New Zealand | Beacon Lighting | Citibank | GOLDOC | Koala Solar | Millers Fashion | Optical Company, The |
| Airbnb | Bel Fromageries | Citroen | Good Guys, The | Kraft Heinz | Millmaine | Optus |
| Airport Security Parking | Belong | Civic Disability | Google | Kubota | Millmaine Entertainment | Orana |
| Aka Australia | Bendigo Bank | Coca Cola | Great Southern Railway | Ladbrokes | Minderoo | Origin Energy |
| Alby Turner & Son Kitchens | Bendigo Writers Festival | Cockburn Ice Arena | Greyhound Australia | Land Rover Australia | Mission Australia | Our Media |
| Aldi | Bene Aged Care | Coffee Club, The | Griffith University | Latitude | Mitre 10 | Outback Spirit |
| Aldinga Home Improvements | Berlei | Coles Financial Services | Guide Dogs | Latrobe Regional Gallery | Mitsubishi Motors | Oxfam International |
| Alinta Energy | Best & Less | Coles Supermarkets | H&R Block | Latrobe University | MLC | Ozmosis |
| Alinta Gas | Bethany Funeral Homes | Colonial First State | Haggie Huge | Lavazza | Modern Teaching Aids | P & O |
| All Seasons Gutter Guard | Betta Blinds | Commonwealth Bank | Hankook Tyres | Legacy | Moloney & Partners Lawyers | Palace Cinemas |
| Allianz Australia Services | Betta Home Furnishings | Compare The Market | Harvey Norman | Lennock Skoda | Momu | Paramount Pictures |
| Alpecin | Betta Milk | Conci Furniture | HBF | Levis | Moro Olive Oil | Peet |
| Amart Furniture | Beyond Bank | Conga Foods | HCF | Lexus | My Plates | Peet Real Estate |
| Amaysim | BHP | Content Living | Headspace | Lexus Of Adelaide | Myer Stores | People's Choice Credit Union |
| Amazon | Big W | Continence Foundation Of | Heart Research Institute | LG Electronics | MyState | PepsiCo |
| Amazon Prime | Bing Lee | Australia | Heineken | Liberal Party SA | Narooma Oyster Festival | Persian Carpet Emporium |
| American Express | Biorevive | Cota Insurance | Hello Fresh | Lilydale | National Australia Bank | Persian Carpet Gallery |
| AMP | Bizcover | Country Blinds | Henkel | Lion | National Basketball League | Peter Kittle Holden |
| Ancestry.com | Blackwood Park | Covergirl | HIF | Liptak Lawyers | National Gallery Of Australia | Peter Mac Cancer Clinic |
| Andrew Jones Travel | BMW Australia | Cpa Australia | Hisense | Live Nation Australasia | National Museum Of Australia | Peter Shearer |
| Anduril Consulting | Bondi Harvest | Cq University | Holden | Live On Stage Events | National Pharmacies | Peters |
| Anglicare | Booking.com | Creative Home Renovations | Home Timber & Hardware | Local Government Association | Natuzzi | Peugeot |
| Anglicare SA | Bosch Home Appliances | Crowies Paints | Honda | Of Tasmania | Natuzzi Adelaide | Pitzner Furniture (Nercoba) |
| Animals Australia | Bp Australia | Crown | Hotels.com | Lord Mayor's Charitable | NBN | Pizza Capers |
| ANZ Bank | Bremerton Wines | Crown Perth | Huawei | Foundation | NEDS | Pizza Hut |
| Apple Computer | Brickworks | Crust Gourmet Pizza | Hungry Jack's | L'Oreal | Nestle | Planwise |
| APT Touring | Bridgestone | Curtin University | Huon Aquaculture Group | Lotterywest | Netflix | Plunkett Homes |
| APX-RB | Brightwater | Dainty Consolidated | Hyundai | Louvre House | New Generation Homes | Police & Nurses |
| ARB | British Provender | Entertainment | IAG | Lovehoney | New Hope Coal | Pope |
| Arise Solar | Britz'n Pieces | Fed Dept Of Health & Aged | IGA | MAC(TDM) - Mitsubishi Dealer | Newcastle Permanent | Porter Davis |
| Arla Foods | Budget Direct | Care | Ikea | Group | News Limited | PPR |
| Art Gallery Of Ballarat | Bunnings Warehouse 2016 | Dainty Consolidated | IMB Bank | Machine Zone | News.com.au | Priceline |
| Asahi | Burns For Blinds | Entertainment | Industry Super Australia | Madman Entertainment | NIB | Princess Cruises |
| Ashley & Martin | Business SA | Fed Dept Of Health & Aged | Industry Super Funds | Mahindra | Nick Scali | Prospa |
| Association Of Children's | BWS | Care | Infiniti | Make A Wish Foundation | Nissan | Qantas |
| Welfare Agencies | Cabots | Delights | ING Direct | Mars Foods | Noble Oak | Qatar Airways |
| Assured Home Loans | Cadbury Schweppes | Deliveroo | Fetch TV Management | Innogames | Noel's Caravans | Qld Dept Of Communities |
| Ateco | Campaign Edge | Diageo | Field & Game | Intrepid Group | Masterpet | NRMA |
| Atout France | Divine Mercy | Dick Smith Investments | First National Real Estate Borg | Intuit Quick Books | Maurice Blackburn | NRMA Roadside Assistance |
| Audi | Dipp Design, Print & Press | Dr Oetker | & Associates | Isuzu | Mazda | NRMA |
| | Cancer Council Australia | | First State Super | Italia Ceramics | McCormicks Foods | NRMA Roadside Assistance Assoc |
| | | | | | McDonald Jones Homes | NSW Association Of Child |

Appendix 14 (continued)

SBS Television: Advertisers (continued)

| | | | |
|--|--|---|--------------------------------|
| Qld Dept Of Energy & Water Supply | SA Motor Accident Commission | Sydney Symphony Orchestra | Vic Dept Of Premier & Cabinet |
| Qld Dept Of Health | SA Quality Home Improvements | TAB | Vic Dept Of Treasury & Finance |
| Qld Dept Of Premier & Cabinet | SA South Australian Tourism Commission | Tafe Qld | Vic Kangan Institute |
| Qld Dept Of Tourism, Major Events, Small Business & Comm Games | SA State Electoral Office | TAL | Vic Melbourne Museum |
| Qld Dept Of Treasury & Trade | SA University Of Adelaide | Target | Vic Roads |
| Qld Electoral Commission | SA University Of SA | TAS Dept Of Education | Vic Tourism |
| Qld Fire & Emergency Services | Salvation Army | TAS Dept Of Justice | Victorias Basement |
| Qld Music Festival | Samsonite | Tatts | Village Roadshow |
| Qld Performing Arts Centre | Samsung | TEG | Village Roadshow Theme Parks |
| Qld Theatre Company | San Remo | Telstra | Virgin Money |
| Qld Transport | Sanofi | Tennis Australia | Vitasoy |
| QM Properties | Save The Children | Terri Scheer | Vodafone |
| QUAM | SC Johnson | Tile Boutique | Volkswagen Australia |
| RAA | Scenic Tours | Titan Sheds | Volvo |
| RAC (WA) | Scotch Brite | Tobin Brothers | WA Art Gallery Of WA |
| Racing & Wagering WA | Scotts Australia | Toro Equipment Australia | WA Cancer Council |
| RACQ | Seacrest Homes | Toro Irrigation | WA City Of Perth |
| RACQ Insurance | Sealy | Tourism Events Qld | WA Dept Of Agriculture & Food |
| RACV | Seeley International | Tourism Tasmania | WA Heart Foundation |
| Rams Home Loans | Shannons Insurance | Town & Country Mattresses & Beds | WA Tourism Commission |
| Raw Pearls | Shaver Shop | Toy Factory, The | WA Water Corp (Brand) |
| Rawsons Elite Appliances | Shell | Toyota | Walt Disney Motion Pictures |
| Real Insurance | Shen Yun | TPG | Warner Music |
| Real Pet Food Company | Silver Chain | Transmission Films | Water Saving Showers Australia |
| Realestate.Com.Au | Simplot | TRG | Weber Australia |
| Rebel Sport | Singapore Tourism Board | Trivago GmbH | Webjet |
| Reckitt Benckiser | Sirena Tuna | True Value Solar | West Coast Hi Fi |
| Red Rooster | Skoda | TT Line | Western Power |
| Renault | Slater & Gordon | Ubank | Western Union |
| Repco | Smallacombe Real Estate | Uber | Westpac |
| Rest Superannuation | Smith Family | UBET | Wild Turkey |
| Revolution Roofing | Snooze | UKWA Radio | Winning Moves |
| Rivers Australia | Sofa Shop, The | UNHCR | Wohlers |
| Road Safety Commission | Sony Electronics | Unibet | Womad |
| Rocky Mountaineer | Sony Music | Uniti Wireless | Woolworths Insurance |
| Rotary Club Of Ballina-On-Richmond | Sony Picture Releases | Uniting Agewell | Woolworths Supermarkets |
| Royal Agricultural Society | Space Productions | Uniting Communities | World Animal Protection |
| Royal Caribbean | SPC | Universal Music | World Vision |
| Royal Flying Doctors Services | Specialty Fashion Group | Universal Pictures International | World Wildlife Fund |
| RSEA | Specsavers | University Of Melbourne | Worldcare Travel Insurance |
| RSPCA | Sportsbet | University Of Queensland | Wotif |
| RSPCA Insurance | Squarespace | University Of Western Australia | Yakult |
| S26 | St George Bank | UNO | Yellow Pages |
| SA Adelaide Festival | St Teresas College | Upside | Youi |
| SA Adelaide Festival Centre | St Vincent De Paul Society | Uzit | Zoetis |
| SA Art Gallery Of SA | Stan | Varidesk Lcc | |
| SA Country Fire Service SA | State Swim | Veetel | |
| SA Dept Of Drug & Alcohol Services | Stirling Griff | Vic Cancer Council Victoria | |
| SA Dept Of Health | Stratco | Vic Dept Of Economic Development, Jobs, Transport & Resources | |
| SA Dept Of Premier & Cabinet | Strathalbyn Antiques Fair | Vic Dept Of Education & Training | |
| SA Flinders University SA | Stuart Alexander | Vic Dept Of Health & Human Services | |
| SA Homestart Finance | Studio Canal | Vic Dept Of Innovation, Ind & Reg Dev | |
| SA Hospitality Association | Subaru | Vic Dept Of Justice | |
| SA Independent Retailers Association | Subway | Vic Dept Of Justice & Regulation | |
| SA Lotteries Commission | Suncorp | | |
| | Suncorp Direct Life Insurance | | |
| | Sunsuper | | |
| | Swinburne Online | | |
| | Swinburne University | | |
| | Swisse Vitamins | | |

Appendix 15

SBS Television: Program sponsorship

Program Sponsors SBS, SBS VICELAND and FOOD NETWORK

| Program | Sponsors |
|--|----------------------------------|
| 30 Minute Meals Series 25 | Australian Pork |
| 30 Minute Meals Series 26 | Australian Pork |
| 30 Minute Meals Series 27 | Australian Pork |
| 8 Days That Made Rome Series 1 | WA Art Gallery Of WA |
| Abba In Concert (Re) | Universal Pictures International |
| Adam Ruins Everything Series 2 | NIB |
| Al Jazeera News Hour First Edition | Optus |
| Anthony Bourdain: No Reservations Series 3 | Conga Foods Miele Australia |
| Anthony Bourdain: No Reservations Series 4 | Flight Centre Sirena Tuna |
| Atlanta Series 2 | 20th Century Fox TAB Volvo |
| Barefoot Contessa: Back To Basics Series 8 | McCormicks Foods |
| Bbq Blitz Series 1 | Weber Australia |
| Berlin Station Series 1 (Re) | 20th Century Fox |
| Big Bad Bbq Brawl Series 1 | Weber Australia |
| Big Bad Bbq Brawl Series 2 | Red Rooster |
| Big Trouble In Thailand Series 1 | Vodafone |
| Bizarre Foods With Andrew Zimmern Series 10 | Tourism Tasmania |
| Bizarre Foods With Andrew Zimmern Series 5 | Tourism Tasmania |
| Bizarre Foods With Andrew Zimmern Series 8 | Australian Pork |
| Bizarre Foods With Andrew Zimmern Series 9 | Australian Pork |
| Bizarre Foods With Andrew Zimmern Special Series 2 | Tourism Tasmania |
| Bondi Harvest Series 1 | Bondi Harvest |
| Bosch Series 3 | 20th Century Fox |
| Brooklyn Nine-Nine Series 5 | 20th Century Fox |
| Burgers, Brew & 'que Series 2 | Weber Australia |
| Burgers, Brew & 'que Series 3 | Weber Australia |
| Chance Series 1 | 20th Century Fox |
| Chefs' Line Series 1, The | Harvey Norman |
| Ching's Amazing Asia Series 1 | Flight Centre Sirena Tuna |
| Churchills Series 1, The | Universal Pictures International |
| Classic Car Show Series 1, The | Shannons Insurance Volvo |
| Cycling: Amstel Gold 2018 | Skoda |
| Cycling: Criterium Du Dauphine 2018 | Skoda |
| Cycling: Fleche-Wallone 2018 | Skoda |
| Cycling: Herald Sun Tour 2018 | Skoda |
| Cycling: Incycle Series 5 | Skoda |
| Cycling: La Vuelta 2017 Highlights | Skoda |
| Cycling: La Vuelta 2017 Live Stages | Skoda |
| Cycling: Liege-Bastogne-Liege 2018 | Skoda |
| Cycling: Paris-Nice 2018 | Skoda |
| Cycling: Paris-Roubaix 2018 | Skoda |
| Cycling: Port To Port MTB 2017 | Skoda |

Appendix 15 (continued)

SBS Television: Program sponsorship (continued)

| Program | Sponsors |
|--|---|
| Cycling: Tour Of California 2018 | Skoda |
| Cycling: Tour Of Flanders 2018 | Skoda |
| Cycling: UCI BMX World Championships 2017 | Skoda |
| Cycling: UCI Mountainbike World Championships 2017 | Skoda |
| Cycling: UCI Road World Championships 2017 | Skoda |
| Dead Set On Life Series 3 | Vodafone |
| Destination Flavour - Japan Series 1 | McCormicks Foods |
| Deutsche Welle English News Morning | Optus |
| Eurovision Top 40 Songs | Universal Pictures International |
| Feu: Crazy Horse Paris | Crown |
| FIFA 2018 World Cup Classic Matches Series | Adidas Hisense Home Timber & Hardware Hyundai Mitre 10 TAB |
| FIFA 2018 World Cup: Road To Russia | Adidas Hisense Hyundai TAB |
| FIFA World Cup 2018: Live Matches | Adidas Hisense Home Timber & Hardware Hyundai Mitre 10 TAB |
| FIFA World Cup 2018: Preview Show | Adidas Home Timber & Hardware Hyundai Mitre 10 TAB |
| FIFA World Cup 2018: World Cup Today | Adidas Hisense Home Timber & Hardware Hyundai Mitre 10 TAB |
| Follow Donal To Europe Series 1 | Flight Centre Sirena Tuna |
| Follow Donal, European Kitchen Series 1 | Flight Centre Sirena Tuna |
| Food Safari Earth Series 1 | Harvey Norman |
| Football 2017-2018: Premier League Matches | Ashley & Martin Fca Group Ford Hungry Jack's Lion Optus TAB |
| Football 2017: Arsenal V Sydney | Hungry Jack's Mercedes Benz Optus |
| Football 2017: FIFA Confederations Cup | Hisense |
| France 24 English News Morning | Optus |

| Program | Sponsors |
|--|--|
| Giada In Paradise Special Series 1 | Flight Centre Sirena Tuna |
| Good Fight Series 1, The | 20th Century Fox |
| Good Fight Series 2, The | 20th Century Fox |
| Gourmet Farmer Series 4 | SPC |
| Great British Railway Journeys Series 5 | Flight Centre Worldcare Travel Insurance |
| Great British Railway Journeys Series 9 | Worldcare Travel Insurance |
| Greek News | Ashley & Martin |
| Handmaid's Tale Series 1, The | 20th Century Fox |
| Handmaid's Tale Series 2, The | Covergirl Skoda Tourism Tasmania |
| Homeland Series 7 | 20th Century Fox |
| International Rugby 2017 | Isuzu |
| Italy Unpacked Series 3 | Ateco |
| Junk Food Flip Series 1 | Australian Pork |
| Junk Food Flip Series 2 | Australian Pork |
| Knightfall Series 1 | 20th Century Fox Squarespace Telstra |
| Koori Knockout 2017 | TfNSW - Drink Driving |
| Last Cake Standing Series 1 | McCormicks Foods |
| Luke Nguyen's Food Trail Series 1 | APT Touring Harvey Norman Miele Australia |
| Made In Italy With Silvia Colloca Series 1 | Miele Australia |
| Man Fire Food Series 2 | Weber Australia |
| Man Fire Food Series 5 | Weber Australia |
| Man Fire Food Series 6 | Red Rooster |
| Man Fire Food Special | Weber Australia |
| Marngrook Footy Show | Ability Links NSW Deakin University Dept Of Health - Tobacco |
| Marry Me, Marry My Family Series 1 | Ancestry.com |
| Martha & Snoop's Potluck Dinner Party Series 1 | Red Rooster |
| Mexican Made Easy Series 5 | Australian Pork |
| Motherboard Series 1 | NIB Vodafone |
| Motor Sport: Dakar Rally 2018 | Isuzu |
| Motorcycles: Superbike World Championship 2017 | Shannons Insurance |
| Motorcycles: Superbike World Championship 2018 | Shannons Insurance |
| Naked Chef Series 3, The | Miele Australia |
| Orphan Black Series 5 | Vodafone |
| Outlander Series 2 | 20th Century Fox |
| Over The Black Dot | Ability Links NSW Deakin University Dept Of Health - Tobacco |
| Pati's Mexican Table Series 5 | TfNSW - Country Roads TfNSW - Drink Driving McCormicks Foods |

Appendix 15 (continued)

SBS Television: Program sponsorship (continued)

| Program | Sponsors |
|---|--|
| Payday Series 1 | Vodafone |
| People Of The Vines Series 1 | Moro Olive Oil |
| People Of The Vines Series 2 | Moro Olive Oil |
| Price Of Gold, The | Village Roadshow |
| Rachel Khoo's Kitchen Notebook Melbourne Series 1 | Miele Australia |
| Rick Stein's Far Eastern Odyssey Series 1 | Flight Centre Miele Australia Sirena Tuna |
| Rick Stein's French Odyssey Series 1 (Re) | Miele Australia Moro Olive Oil |
| Rick Stein's Spain Series 1 (Re) | Flight Centre Miele Australia Moro Olive Oil Sirena Tuna |
| Ride Upon The Storm Series 1 | 20th Century Fox |
| Rugby 2017: England V Australia | Isuzu |
| Safe Harbour Series 1 | Australian Pensioners Insurance |
| SBS World News 2017 | Infiniti (Sport) Kleenheat Gas (Weather) Woolworths Supermarkets (Weather) |
| SBS World News 2018 | Kleenheat Gas (Weather) Renault (Weather) Woolworths Supermarkets (Weather) |
| South Park Series 21 | ACMN |
| Speedweek 2017 | AVE Medex Australia Shannons Insurance |
| Speedweek 2018 | AVE Medex Australia Shannons Insurance |
| Sydney Gay & Lesbian Mardi Gras 2018 | AAMI Medibank Royal Caribbean |
| Tennis: French Open 2018 | APT Touring |
| Tennis: French Open 2018 Highlights | APT Touring |
| Tennis: Us Open 2017 | American Express TPG |
| Tour De France 2017 Daily Highlights | Allianz Australia Services Colonial First State Kleenheat Gas Scenic Tours Skoda Vic Dept Of Treasury & Finance |
| Tour De France 2017 Daily Update | Allianz Australia Services Colonial First State Kleenheat Gas Scenic Tours Skoda Vic Dept Of Treasury & Finance |
| Tour De France 2017 Live Stages | Allianz Australia Services Colonial First State Kleenheat Gas Scenic Tours Skoda Vic Dept Of Treasury & Finance |

| Program | Sponsors |
|--|--|
| Tour De France 2017 Stage Replays | Allianz Australia Services Colonial First State Kleenheat Gas Scenic Tours Skoda Vic Dept Of Treasury & Finance |
| Travel Man Series 2 (Re) | 20th Century Fox Volvo |
| Travel Man Series 3 | NIB |
| Travel Man Series 4 | NIB |
| Trust Me, I'm A Doctor 30 Mins Series 7 | Medibank |
| Turkish News | Scenic Tours |
| UEFA Champions League 2017-2018 Live Matches | Ford |
| Underground Bbq Challenge Series 1 | Weber Australia |
| Vice News Tonight 2017 | NIB |
| Vikings Series 5a | 20th Century Fox Telstra |
| Where Are You Really From? Series 1 | Ancestry.com |
| Who Do You Think You Are? Series 11 (UK) | Ancestry.com |
| Who Do You Think You Are? Series 12 (UK) | Ancestry.com |
| Who Do You Think You Are? Series 13 (UK) | Ancestry.com |
| Who Do You Think You Are? Series 8 | Ancestry.com |
| Who Do You Think You Are? Series 9 | Ancestry.com Salvation Army |
| Wonderful Indonesia Flavours Series 1 | Flight Centre Sirena Tuna |
| Wonderful Indonesia Flavours Series 2 | Flight Centre Sirena Tuna |
| World Game 2017, The | Ashley & Martin Hungry Jack's Lion Optus TAB |
| World Game 2018, The | Ashley & Martin Hungry Jack's Lion Optus TAB |
| World's Most Extraordinary People Series 1 | Medibank |

Appendix 16

SBS Online: Advertisers

| | | | | | | | |
|--|--------------------------------|--------------------------|------------------------|-----------------------------------|------------------------------|-----------------------------|---------------------------|
| 13CABS | Bank West | Dept Of Environment | Google Adsense | Lion | NSW Multicultural Health | SA Adelaide Festival | Thermomix |
| 20th Century Fox | Barilla | Dept Of Health | Google Ireland | Lion Nathan | Communication Service | SA Adelaide Festival Centre | Tip Top Australia |
| 3M | Battery World | Dept Of Housing | Government Vic | Liquorland | Oanda | SA Adelaide Film Festival | Tourism North East |
| AAMI | Bayer Australia | Dept Of Treasury | Gumgum | Lite N Easy | Oasis Griffiths Coffee | SA Flinders University | Tourism Tasmania |
| Abbott Diabetes Care | Beiersdorf | Diageo | Gumtree | Live Nation Australasia | Olympus | SA Flinders University SA | Tourism WA |
| ABS | Bel Fromageries | Discovery Russia | Harris Coffee | Lotterywest | Open Universities | SA Hospitality Association | Toyota |
| Access Industries | Berlei | Doors Plus | Headspace | Lottoland | OPSM | SA Motor Accident | TPG |
| Accuen | Betta Blinds | Dreamland | Health World | Luxaflex | Optus | Commission | Transmission Films |
| ACMI | BHP | Duracell | Heineken | LYNX Expression | Oriental Merchant | SA South Australian Tourism | Travelex |
| ACMN | Big Red | Ebay | Heinz | M2 Telecommunications | P&N Bank | Commission | TRG |
| Adidas | Big W | Ech Incorporated | Henkel | Macquarie University | Palace Cinemas | SA Tourism Commission | Tube Mogul |
| Affiperf | BMW | Ego Pharmaceuticals | HEOS | Madman Entertainment | Paramount Pictures | Samsung | Tuneln |
| AGL | Boehringer | Ekornes | Hisense | Maserati | Parmalat | San Remo | Ubisoft |
| AHM | Bonds | Electrolux | Hodge Comms | Massage & Myotherapy | Pay ID | Sanitarium | Unicef |
| Air Asia | Booking.com | Emirates | Holden | Maui Jim Australia | People's Choice Credit Union | Sanitarium Health Food Co | Unilever |
| Air New Zealand | Bp Australia | Entertainment One | Holland America Line | Maxingvest | Pepsi | SC Johnson | Universal Pictures |
| AKA | Bridgestone | eOne | Home Timber & Hardware | Mazda | Perkii | Scenic Tours | International |
| Alcon | Brown Bros | Eithad Airways | Homecraft Textiles | McDonalds | Pernod Ricard | Schick | Universal Sony |
| Aldi | Brown Forman | Expedia | Honda | Meat & Livestock Aus | Personalised Plates | Scotch Brite | Urbox |
| Alfa Romeo | Budget Blinds | Facebook | Hotels Combined | Medibank | Queensland | Sealy | Vic Arts Centre Melbourne |
| All About Media | Budget Direct | Fairfax | Hotels.com | Melbourne Festival | Perth Theatre Trust | Shell | Vic Dept Of Education & |
| Allianz Australia Services | Bulla | Fca Group | House/Filler | Melbourne Polytechnic | Peters | Sigma | Training |
| ALM | Bunnings Warehouse | Fed Australia Post | HSBC | Melbourne Symphony | Pfitzner Furniture (Nercoba) | Silver Chain | Vic Government |
| Amazon | Bupa Australia Health | Fed Australian Bureau Of | Hublot | Orchestra | Playground XYZ | Singapore Tourism Board | Vic National Gallery Of |
| American Express | Burns For Blinds | Statistics | Hugo Boss | Mental Health Commission | Porsche | Sirena Tuna | Victoria |
| AMNET | Business SA | Fed Dept of Defence | Hungry Jack's | Mercedes Benz | Prahran Market | Skoda | Vic Tourism |
| Ancestry.com | Cadbury Schweppes | Federal Government | Hunter Douglas Group | Metcash | Priceline | Slater & Gordon | Victoria University |
| Anheuser-Busch Companies, Inc. | California Travel & Tourism | Ferrero | Huon Aqua | Metronet Melbourne | Princess Cruises | Snooze | Videology |
| Animals Australia | Commission | Fetch TV | Hyundai | Microsoft | Prostate Cancer Foundation | Sonos | Viewspotter |
| Anytime Fitness | Cancer Council WA | FetchTV | IAG | Miele Australia | of Australia | Sony Australia | Village Cinemas |
| AP Eagers | Canon | First State Super | iCanQuit | Millmaine | Purplebricks | Sony Music | Village Roadshow |
| Apple Computer | Carpet Court | Five Star Games | Icon Films | Millmaine Entertainment | QAGoMA | Sony Picture Releases | Village Roadshow Theme |
| APT Touring | Chanel | Flannerys | iNC Digital Media | Mitre 10 | Qantas | Sony Pictures Releases | Parks |
| Art Gallery of Western Australia | Charles Sturt University | Flight Centre | Industry Super Funds | Mitsubishi Motors | Qatar Airways | Specsavers | Virgin Australia |
| ASHM | Cheesecake Shop, The | Flora Australia | ING Direct | MLC | QBE | Spirit of Tasmania | Visa Australia |
| Aspen | Chemist Warehouse | Fonterra | Integria Health Care | Momentum Energy | Qld Dept Of Education | Spotlight | Visit Ballarat |
| Asylum Seekers Resource Centre | Choice | Football Development | Intel | Monde Nissin | Training Assoc | SSB Group | Visit California |
| Audi | Circulon | Australia | Intrepid Travel | Mondelez | Qld Dept Of Tourism, Major | St George Bank | Visit Victoria |
| Audible | Citibank | Football Federation Of | Jaguar | Moro Olive Oil | Events, Small Business & | St Vincent De Paul Society | Vitanix |
| Aurora Expeditions | City Of Melbourne | Australia | Jarvis Cars | Mr Vesparazzi | Comm Gam | Star, The | Vodafone |
| Australia Hotels.com | CMC Markets | Ford | JDE | Mudgee Region | Qld Government | Starlight Foundation | Volkswagen |
| Australian Centre For The Moving Image | Coca Cola | Forest & Wood Products | Jenny Craig | Multiple Sclerosis | Qld Labor Party | Studio Canal | Volkswagen Australia |
| Australian Football League | Coles Supermarkets | Australia | Forty Winks | Mundipharma | Qld Museum | Subaru | WA Synergy |
| Australian Liberal Party | Colonial First State | Foxtel | Foxstar | Museum Victoria | Qld Theatre Company | Sun Rice | WA Water Corporation |
| Australian Museum | Commonwealth Bank | Frank Health Insurance | Kathmandu | Myer | RAA | Suncorp | Warner Bros. Interactive |
| Australian Pensioners Insurance | Compare the Market | Fred Hollows Foundation | Kenwood | National Australia Bank | RAC (WA) | Sunrice | Entertainment |
| Australian Pharmaceutical Industries | Conci Furniture | Fusion Retail | Kimberly Clark | National Gallery of Australia | RACQ | Sushi Hub | Weber Australia |
| Australian Red Cross | Consumer Affairs Victoria | Future Classic | King Living | National Pharmacies | RACV | Swarovski | Wesfarmers |
| Australians Super | Continental Australia | Garmin | Kiosked | NBN | Realestate.Com.Au | Swisse Vitamins | West Coast Hi Fi |
| Avalon Waterways | Cosmos | General Mills | Kmart | NEDS | Reckitt Benckiser | Sydney Film Festival | Westpac |
| Bakers Delight | CPA Australia | GenU | Korean Cultural Centre | Nestle | Red Rock Deli | Sydney Opera House | Wohlers |
| Banggood | Cunard | George Weston Foods | L'oreal | Neutrogena | Redesignsa | Sydney Theatre Company | Woolworths Supermarkets |
| Bank Australia | Deliveroo | Glaxo Smithkline | Lavazza | News Corporation | Reject Shop, The | TAB | Worker Assist |
| Dept Of Defence | Dell Computers | Globus | Levi's | News Limited | Renault | TAC | World Animal Protection |
| Dept Of Education | DeLonghi | GM Group | Levis | NIB | Road Safety Commission | Target | World Vision |
| Dept Of Employment | Gold Coast 2018 | Lexus | Lilydale | Nine Entertainment | Roadshow Films | Tasmanian Government | Xasis |
| Dept Of Energy | Commonwealth Games Corporation | LG Electronics | Lilydale | NRMA | Royal Caribbean | Tata Group | Xaxis |
| | | | | NSW Barangaroo Delivery Authority | RSEA | Telstra | Your Habitat |
| | | | | NSW Government | Rubicon | The Japan Foundation | Zwift UK Ltd |
| | | | | | RWWA | The Star | |

Appendix 17

SBS Radio: Advertisers

Advertisers

3phase Marketing
Adelaide Festival Centre
Amity College
Amyson
Anatolian Cultural Centre
Annecto
Austral Piano World
Australasian Society For Hiv, Viral Hepatitis & Sexual Medicine
Australian Football League
Australian Football League - Radio
Australian Museum
Australian Vietnamese Womens Association Inc
Bao
Barwon Coast
Beijing Tong Ren Tang Australia
Benefit Legal Lawyers
Blue Star Air Conditioning
Blueprint Homes
Brazilian Style Imports & Proline Equipment
Breast Cancer Network Australia
Cabra-Vale Diggers Club
Charli & Kate Hair Company
Cheesecake Shop, The
City Of Darebin
CMC Markets
CMC Markets Asia Pacific concord
Concord International Trading
Corney & Lind Lawyers
Crown Perth
Crown Resorts
Dainty Consolidated Entertainment
Destination Roll
Diaspora Talktime (Australia)
Domayne
Elegance
Endurego Services
Energy Safe Victoria
Eros Australia
Exchange For Change
Family Planning NSW
Fed Attorney General's Department
Fed Australian Bureau Of Statistics
Fed Australian Taxation Office
Fed Dept Of Defence
Fed Dept Of Education & Training
Fed Dept Of Environment
Fed Dept Of Foreign Affairs & Trade
Fed Dept Of Health

Fed Dept Of Immigration & Border Protection
Fed Dept Of Jobs & Small Business
Fed Dept Of Treasury
Fed Reserve Bank Of Australia
First One Australia P/l
Francesco Giacobbe
Gajic Lawyers
Galaxy Import & Export Co
Globe Moviez
Grand Continental Food
Greenway Flooring
Hammond Care
Harvey Norman
Hdp Melbourne
Hepatitis Australia
Hitachi
Hivita
Homebuyers Centre
Honda
Hua Kien Fat Trading
Huawei
Human Appeal International
Hume City Council
Hyundai
INB
Indofood
Invoke
Japanese Mountain Retreat
Mineral Springs & Spa
Khal Asfour
Kokos Melbourne
Kosta Boda
Kumon Australia & New Zealand
L&T Trading
Louis Valentino Ceramic
Melbourne Polytechnic
Melbourne Sea Life Aquarium
Mercedes Benz Melbourne
Moneygram
Moreland Turkish Association
Motorline BMW
Mounties Club
Mounties Group
Movika Enterprises
Mt Buller Ski Lifts
Multicultural Aged Care
National Australia Bank
National Disability Insurance Agency
NBN
Neeta City Shopping Centre
Nestle
Nhan International Export & Import
NI Glass
NSW Barangaroo Delivery Authority
NSW Cancer Institute
NSW Department Of Energy

NSW Dept Of Education Tafe (NSW)
NSW Dept Of Family & Community Services
NSW Dept Of Family & Community Services - Housing
Appeals Committee
NSW Dept Of Health
NSW Environmental Protection Authority
NSW Government
NSW Multicultural Health Communication Service
NSW Multicultural Health Communications Services
NSW Service For The Treatment & Rehabilitation Of Torture & Tramua Survivors
NSW Service NSW
NSW Transport For NSW
NSW Treasury
Oasis Griffiths Coffee
On The Line
Opal Aged Care
Optus
Orbis Express
Oriental Merchant
Parramatta City Council
Peter Warren Automotive
Po Fook Shan Information Centre
Preston Market
Priority Medical Centre
Qantas
Qatar Airlines
Old Labor Party
Quang Duc Buddhist Monastery
Red Elephant
Residential Gardens
Rookwood General Cemeteries Reserve Trust
Royal Brunei Airlines Sdn Bhd
Royal Victorian Eye & Ear Hospital, The
Rsm Australia
Sandy Lam Concert
Savemore Grocery
Semra Batik
Senior Rights Service
Settlement Services
International
Shine Lawyers
Simon Diab & Associates
St Basil's Homes
St Simeon Healthcare
Star, The
Studylink International
Sushi Hub
Sydney Royal Easter Show TAB

Tabulam & Templer Homes For The Aged
Telstra
Thao Nguyen Pharmacy
Footscray
Tom Zreika
Trinity College
Triple Star Fencing Supplies
Uber
Universal Pictures International
University Of Southern Queensland
Upc College
Vb Home Loans
Vic Arts Centre Melbourne
Vic Cancer Council Victoria
Vic Dept Of Education & Training
Vic Dept Of Health & Human Services
Vic Dept Of Health Services - Radio
Vic Dept Of Justice - Radio
Vic Dept Of Justice & Regulation
Vic Dept Of Premier & Cabinet
Vic Dept Of Transport
Vic Responsible Gambling Foundation
Vic Roads
Vip Home Services
Visayab Migration Services
Vision 2020
Vivid Sydney
Vo Lawyers
Vodafone- Lebara Mobile
WA Art Gallery
Western Sydney Local Health District
Western Union
Winho Trading Co
Woolworths
Woolworths Supermarkets
Worksafe Victoria
Yupp TV

Appendix 18

SBS Sponsorships

SBS

Belvoir St Theatre
Biennale of Sydney
The Australian Ballet
Sydney City Recital Hall

SBS Food

Taste
Delicious
Super Food Idea magazines (News)

Food Network

Margaret River Gourmet Escape (IMG)

On Demand

Melbourne International Film Festival
Queer Screen

SBS Movies

Italian Film Festival
French Film Festival
Sydney Film Festival
Melbourne International Film Festival
Dendy Partnership
Spanish Film festival
American Essentials Film Festival
German Film Festival

SBS Radio

AFTRS
Turkish Film Festival
Bankstown Bites
Cabramatta Moon Festival
G-Dragon Concert
AR Rahman Concert
FECCA – Darwin
AMMAS 2017
AACTA
2018 City of Sydney Lunar New Year

World Movies

Open Air Cinema (2017/18 season)

Appendix 19

SBS Radio: Outside broadcasts

| Date | Event | Main Language Communities ¹ |
|----------------------------------|-------------------------------------|---|
| 2017 | | |
| Sunday 9th July | Multicultural Eid Festival (Syd) | Arabic |
| Wednesday 12th July | NAIDOC – Baulkham Hills (Syd) | NITV audience |
| Sunday 16th July | Bastille Day (Melb) | French |
| Saturday 29th July | AFL Multicultural Round (Syd) | Hindi, Punjabi |
| Saturday 29th July | Bankstown Bites (Syd) | Arabic & Vietnamese |
| Thursday 3rd August | Spanish Senior Day (Syd) | Spanish |
| Saturday 5th August | G-Dragon Tour (Syd) | PopAsia |
| Tuesday 8th August | G-Dragon Tour (Bris) | PopAsia |
| Saturday 12th August | G-Dragon Tour (Melb) | PopAsia |
| Saturday 12th August | India Day (Syd) | Hindi, Punjabi |
| Saturday 12th August | AFTRS | |
| Sunday 10th September | Let's Go Greek (Syd) | Greek |
| Sunday 24th September | Cabramatta Moon Festival | Vietnamese |
| Saturday 30th September | Box Hill Moon Festival | Vietnamese |
| Sunday 17th September | Ritmo Brazilian Day | Brazilian |
| Friday 22nd & Saturday 23rd Sept | KCON | PopAsia |
| Sunday 1st October | Diwali Penrith (Syd) | South Asian |
| Sunday 1st October | Diwali Rockbank (Melb) | South Asian |
| Friday 6th October | Diwali (Bris) | South Asian |
| Friday 13th & Saturday 15th Oct | Swan Festival of the lights (Perth) | South Asian |
| Sunday 15th October | Diwali Keysborough (Melb) | South Asian |
| Sunday 22nd October | Carlton Italian Festa - (Melb) | Italian |
| Saturday 28th October | Diwali Wyndham (Melb) | South Asian |
| Saturday 28th October | Haldron Street - (Syd) | Arabic / Vietnamese |
| Sunday 29th October | Norton Street Festa - (Syd) | Italian |
| Saturday 4th November | Oakleigh Glendi - (Melb) | Greek |
| Saturday 4th & Sunday 5th Nov | MadMan (Melb) | PopAsia |
| Sunday 12th November | Polish Festival - (Melb) | Polish |
| Sunday 12th November | Loy Krathong - (Syd) | Thai |
| Sunday 3rd December | Polish Christmas - (Syd) | Polish |
| Saturday 9th December | African Music and Cultural Festival | Tigrinya, Amharic, Dinka, Somali, Swahili |

| Date | Event | Main Language Communities ¹ |
|------------------------|--|--|
| 2018 | | |
| Sunday 21st January | Footscray TET (Melb) | Vietnamese |
| Sunday 4th February | Vietnamese Event (Syd) | Vietnamese |
| Saturday 10th February | Hurstville LNY Festival (Syd) | Mandarin, Cantonese |
| Saturday 10th February | Lonsdale Festival (Melb) | Greek |
| Saturday 10th February | Serbian Festival (Syd) | Serbian |
| Sunday 11th February | Springvale LNY (Melb) | Mandarin, Cantonese |
| Friday 16th February | City of Sydney LNY Circular Quay (Syd) | Cantonese, Mandarin, Korean |
| Saturday 17th February | Greek Festival (Syd) | Greek |
| Sunday 18th February | Chinese New Year Chinatown (Melb) | Mandarin, Cantonese |
| Thursday 22nd February | City of Sydney LNY Chinatown (Syd) | Cantonese, Mandarin, Korean |
| Saturday 24th February | TET Festival (Syd) | Vietnamese |
| Sunday 25th February | Lankin Festival (Melb) | Sinhalese |
| Saturday 3rd March | Eastwood LNY (Syd) | Cantonese, Mandarin, Korean |
| Sunday 4th March | Cypriot Turkish Festival - (Melb) | Turkish |
| Saturday 10th March | Africultures Festival - (Syd) | Swahili, Dinka |
| Saturday 10th March | Spanish Ventana Fiesta - (Melb) | Spanish |
| Sunday 11th March | Turkish Bazar Festival – (Melb) | Turkish |
| Sunday 11th March | Latin American Festival - (Syd) | Spanish |
| Saturday 24th March | Nepali - MOMO Festival - (Melb) | Nepalese |
| Sunday 1st April | Assyrian New Year (Syd) | Assyrian |
| Sunday 1st April | Sinhalese New Year Dandenong (Melb) | Sinhalese |
| Sunday 8th April | Sinhalese New Year Craigieburn (Melb) | Sinhalese |
| Saturday 14th April | Bangladesh Fair (Syd) | Bangla |
| Saturday 21st April | Russian Festival - (Melb) | Russian |
| Saturday 5th May | Sydney Chithirai Festival (Syd) | Tamil |
| Saturday 19th May | Filipino Festival | Philipino |
| Saturday 26th May | Chinese Language School | Mandarin, Cantonese |
| Sunday 10th June | Taste of Portugal | Portuguese |

1. SBS Radio language programs

Appendix 20

SBS Executive Remuneration 2017-18

Index of Annual Report Requirements

Table A

Average annual reportable remuneration paid to substantive executives during the reporting period.

Average annual reportable remuneration paid to substantive executives in 2017-18

| Total Remuneration | Substantive Executives Number | Average Reportable Salary \$ | Average Contributed Superannuation \$ | Average Allowances \$ | Average bonus paid \$ | Average Total remuneration \$ |
|-----------------------------------|-------------------------------|------------------------------|---------------------------------------|-----------------------|-----------------------|-------------------------------|
| \$200,000 and less | 1 | 78,211 | 7,430 | 0 | 0 | 85,641 |
| \$225,001 to \$250,000 | 1 | 226,638 | 21,507 | 0 | 0 | 248,145 |
| \$300,001 to \$325,000 | 1 | 239,736 | 16,154 | 563 | 59,326 | 315,779 |
| \$400,001 to \$425,000 | 3 | 313,767 | 22,737 | 0 | 84,196 | 420,700 |
| \$475,000 to \$500,000 | 3 | 393,810 | 44,399 | 924 | 44,812 | 483,945 |
| \$775,000 to \$800,000 | 1 | 546,325 | 25,000 | 333 | 227,041 | 798,699 |
| Total Number of Executives | 10 | | | | | |

Table B

Average annual reportable remuneration paid to other executives >\$200,000 during the reporting period.

Average annual reportable remuneration paid to other executives >\$200,000 in 2017-18

| Total Remuneration | Substantive Executives Number | Average Reportable Salary \$ | Average Contributed Superannuation \$ | Average Allowances \$ | Average bonus paid \$ | Average Total remuneration \$ |
|--|-------------------------------|------------------------------|---------------------------------------|-----------------------|-----------------------|-------------------------------|
| \$200,001 to \$225,000 | 16 | 182,746 | 20,679 | 111 | 9,226 | 212,762 |
| \$225,001 to \$250,000 | 11 | 207,797 | 21,401 | 0 | 8,536 | 237,734 |
| \$250,001 to \$275,000 | 10 | 213,896 | 29,421 | 0 | 14,607 | 257,924 |
| \$275,001 to \$300,000 | 6 | 243,056 | 32,187 | 0 | 9,673 | 284,916 |
| \$300,001 to \$325,000 | 4 | 251,341 | 27,295 | 100 | 36,339 | 315,075 |
| \$325,001 to \$350,000 | 3 | 265,085 | 37,612 | 582 | 34,217 | 337,496 |
| \$350,001 to \$375,000 | 1 | 310,721 | 55,273 | 0 | 0 | 365,994 |
| \$425,001 to \$450,000 | 1 | 278,799 | 35,958 | 0 | 110,997 | 425,754 |
| \$450,001 to \$475,000 | 1 | 407,232 | 64,878 | 0 | 0 | 472,110 |
| Total Number of Highly Paid Staff | 53 | | | | | |

The Average Reportable Salary noted in the tables above is inclusive of reportable fringe benefits

This index is to assist readers to locate the information required by the *Public Governance, Performance and Accountability Act 2013 (PGPA Act)*, the Special Broadcasting Service Act 1991 and other applicable legislation.

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| Indemnities and insurance premiums for officers | 83 |
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Designed by SBS



SBS

Sydney

Postal Address

Locked Bag 028
Crows Nest NSW 1585

Street Address

14 Herbert Street Artarmon NSW 2064

Telephone 1800 500 727
Facsimile 02 9430 3700

SBS

Melbourne

Postal Address

PO Box 294 South Melbourne VIC 3205

Street Address

Alfred Deakin Building Federation Square
Cnr Flinders and Swanston Streets
Melbourne VIC 3000

Telephone 1800 500 727